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OCTOBER 26, 1921

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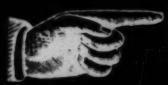
THE NATIONAL THEATRICAL WEEKLY

RIGHT BEFORE YOU
Is Your Copy Of

NO ONE'S FOOL

**A Wise Ditty
 A Positive Hit
 For Every
 Wise Singer**

**Plenty of laughs
 and the "Punch"
 that sends
 them over.**



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 With A
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No One's Fool

By
 PHIL FURMAN
 and FRED ROSE

Moderato

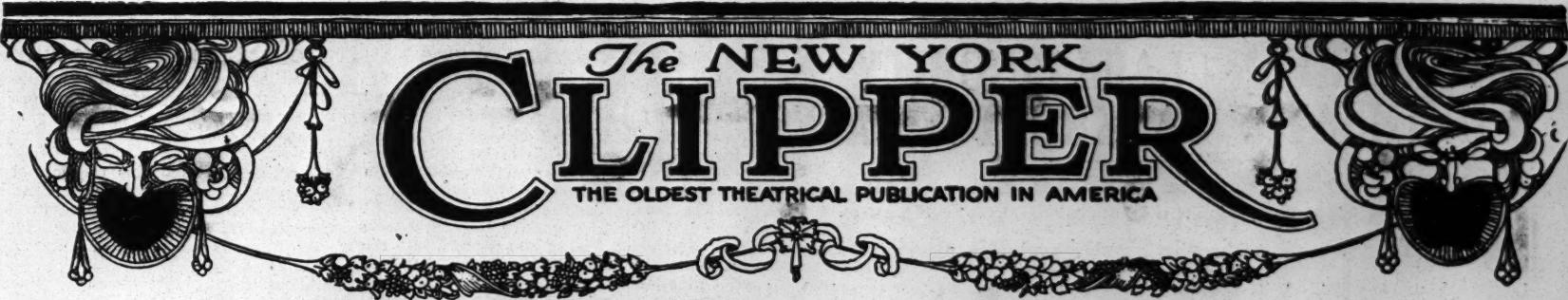
I'm glad I'm sin-gle, I'm glad I'm free, I never let no-body
 I'm nev-er lone-ly, I'm nev-er blue, I never have to reckon
 make a fool out of me. Mar-ried folks keep fussing, fight-ing night and
 on what I say or do. I've a lit-tle motto, "Look be-fore you
 day While I'm still liv-ing hap-py, That's why I'm glad I can say:
 leap" So while I don't mind look-ing They'll never catch me a-sleep:
 CHORUS
 I don't have to wor-ry my mind, Because I'm no one's fool, I'm the struttin' inde-
 -pendent kind, Be-cause I'm no one's fool, I come and go just as I please
 I've got a dog that I can fight and tease, No one a-round to love or a-bide,
 I was taught to "let your conscience be your guide," I don't have to rave or fret,
 Be-cause I'm no one's fool, No one liv-ing I've seen yet can make me change my
 rule Why should I let some preacher give me a-way, When it took me so long to get this way, I'm going to
 make this world sit up and say "There goes no one's fool!" fool!"

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**Sing A
 Feist Song
 Be A
 Stage Hit**



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BIG NAME AND \$1.00 TOP SHOWS GETTING ALL THE ROAD MONEY

Business Continues to Be Poor and Public Is Dividing Its Patronage Between Big Productions Headed By Stars and the Low Priced Shows

Road business is still as poor as at the beginning of the season, but managers are now in a position to figure out the situation where previously the greatly divergent records of various shows created a feeling of uncertainty.

It is becoming more and more apparent that the only shows which can prosper on the road are the first-water name shows and the \$1.00 top shows. The records of the last two months show clearly that the No. 2 and No. 3 shows are doomed to poor receipts, the public in the existing depressed state of industry and commerce will not buy them. The genuine, Broadway cast plays, however, while their business is probably about twenty-five per cent off of the figures of a year and two years ago, can more than get by.

The \$1.00 top shows are proving the surprise of the season. They are drawing business which is almost equal to the results obtained in the boom years. In some towns the receipts obtained by some of these one-night stand attractions beats the previous year's record.

As an example of the splendid business done by these small-price shows one of Guss Hill's "Bringing Up Father" shows got \$9,000 on the week in New Orleans a short time ago. Following this show with his "Mutt and Jeff" company, Gus Hill got just a little short of this figure on the week. On the one night stands the same type of shows get from \$900 to \$1,800.

The higher-priced shows which lack the drawing power of recent Broadway hits with well-known actors, are having a hard

time of it. Many of them are being withdrawn and the performers in others are doing their parts to enable the shows to continue by accepting big cuts in salaries. The members of the cast of George Broadhurst's "The Storm" company, playing through the South, have gone about as far in this direction as is possible. They have entered into an agreement with Broadhurst whereby they will only draw salaries when the running expenses and overhead of the show is covered by the receipts. According to the arrangements made with Broadhurst, who wanted to close the show two weeks ago in Newport News, Virginia, if the box office receipts show a balance over the expenses the difference is to be divided pro rata among the members of the company, practically putting them on a co-operative basis.

The show-going public in the road towns and cities will only patronize the big shows or the \$1.00 top attractions, according to one manager who has three shows on tour.

"During the prosperous years the public would take a chance on almost anything," said this manager, "but now, while they are just as eager for shows as ever before, they cannot afford to be so indiscriminate, and will only pay high prices for the big shows, with the big names, which they have waited for. This takes in the better class of playgoers, of course. In the other class, the \$1.00 top shows are the only ones the people can afford and consequently they are the shows that are getting the biggest play."

STAGE UNIONS ACCEPT CUT

BUFFALO, N. Y., Oct. 24.—Acceptance of a five per cent cut in wages has been agreed upon by local stagehands' and musicians' unions after negotiations with local theatrical managers had been going on for over a month. The cut will go into effect on October 30th.

The stagehands and musicians in all legitimate, stock, vaudeville and picture theatres will be affected by the cut. The managers asked that a 15 per cent cut be accepted, but this was refused by the union representatives. The men finally acceded to the arguments of the managers that the reduction in wages was necessary and took a 5 per cent cut.

NEW MC INTYRE & HEATH SHOW

Rehearsals commenced Monday for the new McIntyre and Heath show, "Red Pepper," a musical comedy which will be sent out by the Shuberts early in November. The music of the piece is by Ed. Smith and the book by Emma Louise Young. Among those engaged to support the black face comedians in the new piece are Johnnie Cantwell, Mabel Lane and Dan Quinlan.

McIntyre and Heath have been starring in "Hello, Alexander," for the past two years.

NEW HATTON PLAY OPENING

"We girls," a new comedy by Frederick and Fanny Hatton, featuring Mary Young and Juliette Day, will open in Springfield, Mass., on Thursday of this week.

In the cast in addition to Miss Young and Miss Day are Marguerite Forrest, Hallam Bosworth, John McFarlane, William Eville, Edward Fielding, Eleanor Parker, Minna Phillips, Waren Krech, A. J. Herbert and Ray Wilson.

Marc Klaw is making the production.

NIGHTCAP" CAST TAKES CUT

The cast of "The Nightcap," Max Marcin's show at the Bijou Theatre, have accepted a one-third reduction in salaries. The actors accepted the cut in order to keep the show going. "The Nightcap" will go on tour in several weeks and the management has asked the members of the cast to continue on the road at the same cut salaries, it is reported. The actors have not as yet accepted this proposition.

DANGER" IS NEW CARLETON PLAY

"Danger," a new play by Cosmo Hamilton, is to be produced by Carle Carleton, whose "Tangerine" is running at the Casino. Rehearsals are to begin immediately and H. B. Warner will be featured in the piece.

SHUBERT OFFICE FOR CHICAGO

CHICAGO, Oct. 24.—Dave Beehler, the vaudeville agent, who with Lester Bryant, the lessor of the Playhouse Theatre, has been appointed manager of the Chicago booking office of Shubert Advanced Vaudeville, said on Monday that he had already signed Shubert franchises with two local vaudeville houses, when interviewed by a CLIPPER reporter.

Beehler, who was associated in the ownership of the Beehler-Jacobs Agency, sold out his interest to his partner, Bill Jacobs, last week, Jacobs will conduct the vaudeville agency himself.

The Chicago offices of the Shuberts will house in Chicago and its vicinity. Offices have not as yet been selected, but it is probable that they will be located in either the Woods or Garrick Theatre buildings.

SUES OVER "OLD TIME SHOW"

CLEVELAND, O., Oct. 24.—The Edwards Amusement Co. of this city has filed suit against Jules and J. J. Allen for an alleged infringement on the "Old Time Movie Show," which Edwards claims he has covered with copyrights in America, England, and Canada. "The Old Time Movie Show" is an old Mary Pickford reel made when motion pictures were in their infancy. Edwards claims that it was his idea to revive one of the old films, make old time slides and put it on as it was originally shown in the nickelodeons.

Early in September, the Allen Capitol Theatre in Cleveland presented a film billed as "A Movie of Long Ago."

PASSING SHOW" IN FIRE

MONTREAL, Can., Oct. 23.—On a special train coming from Toronto to Montreal, the baggage car carrying the property of "The Passing Show of 1921" was completely destroyed by fire late this afternoon.

All the show costumes as well as the personal property of the performers of the entire company were destroyed. The scenery was in another car and was saved. New costumes are being rushed from New York, and it is believed that the show will be able to open here on Tuesday night. The piece was billed to open at the Majestic on Monday night, which is dark on account of the fire.

"BEN HUR" GOING OUT AGAIN

"Ben Hur," one of theatrical's oldest properties, will be revived next year under the supervision of A. L. Erlanger, who made the original production in 1890.

The copyright, originally granted to Gen. Lew Wallace forty-two years ago, has just been extended for another fourteen years, and more than \$1,000,000 has been paid to Henry L. Wallace, the general's son, and Harper & Bros., publishers of the book, for stage and film rights.

BILLIE BURKE SHOW COMING IN

"The Intimate Strangers," the new Booth Tarkington play in which Billie Burke is to make her stage reappearance, will open in Washington on Monday night next.

On November 7th the piece is coming into New York, opening at the Henry Miller theatre. In Miss Burke's cast are Alfred Lunt, Glenn Hunter, Charles Abbe, Ada Curry, Adora Andrews, Frank S. Kirk and Neil Barnes.

ONE NIGHT TOUR FOR REP. SHOW

Opening and closing their tour in one night is the record of the ten actors in Col. G. H. Hamilton's Repertoire Company, which gave but one performance in Trenton, N. J., on Wednesday night of last week. The company started out with high hopes of touring for the season through Pennsylvania and the Southern States with a repertoire of four shows. "My Lady Friends" was the initial and final show given.

Officials of the Actors' Equity Association are looking for the "angel" of the venture, one J. Suhuy, who is said to have left the fruitstand business in New York to embark upon a managerial career. Mr. Suhuy was with the show in Trenton, but since that time nothing has been seen or heard of him.

The Col. Hamilton company performed "My Lady Friends" on Wednesday night to an extremely unappreciative audience composed of some sixty odd citizens of Trenton. After the performance Col. Hamilton and Mr. Suhuy decided not to remain in Trenton for the two performances advertised for the next day and so informed the company.

On Thursday morning the company proceeded to the Pennsylvania Railroad station all prepared to entrain for the next jump, a spot in Pennsylvania. They seated themselves in the depot while Col. Hamilton left for a moment to look for Suhuy, who had charge of the financial end of the business. After waiting for his return for four hours the company became rather discouraged and finally made up their minds that the "tour" was over. Four of them took the next train for New York and the remaining six sent an urgent wire to Equity headquarters for fare back to Broadway.

Equity officials immediately wired return fare to the band of stranded actors, although they had not been members of the organization for the required thirty days. Col. Hamilton had paid the initiation fees and dues up to November 1st of these six actors in order to escape Equity Shop and the month's time required by the organization's rules before assistance could be given had not expired—in fact was three weeks off. Nevertheless the return fare was wired to them and the actors arrived safely in New York after an "exceedingly short but exceedingly interesting tour," as one of the weary band phrased it.

"LILY DALE" CLOSES

"Lily Dale," the new Vanderbilt Producing Co. musical piece which opened two weeks ago, closed on Saturday night in Baltimore. The piece, which is by James Montgomery, Joe McCarthy and Harry Tierney, was originally called "Chickens," but the name was changed last week. The piece is scheduled to open at the Vanderbilt Theatre in about three weeks. It is being rewritten and re-cast.

\$102,000 FOR "FOLLIES"

BOSTON, Oct. 24.—The Ziegfeld "Follies" has not been affected by the slump in theatricals which has hit this city as well as others throughout the country.

The Ziegfeld show in its first three weeks here has played to \$102,000 gross.

TO REVIVE "DIFFERENCES"

Butler Davenport will on next Thursday night revive "Differences in Gods" at the Bramhall Playhouse.

ACTORS GIVEN CLAIM PRIORITY IN THEATRE BANKRUPTCY CASES

Federal Judge Parker, Referee in Master Picture Case, Issues Ruling Which Reverses Old Decision Barring Actors from Participating in First Asset Division

LOS ANGELES, Oct. 24.—A decision of great importance to actors was rendered here last week by Federal Judge Force Parker, referee in the bankruptcy of the Master Pictures Corporation, who allowed priority to the claims of all actors working for the defunct company.

This decision practically reverses the long-standing decision of Federal Judge Hand in New York more than eight years when he refused to allow the claim of Jane Cowl, who was suing the bankrupt All Star Pictures Corporation.

Judge Hand's decision, which has stood for many years, was based on the contention that Miss Cowl could not benefit by reason of the laborer's prior lien law as her services were "unique and extraordinary."

Judge Force Parker's decision will undoubtedly set a precedent in courts throughout the country. It is of inestimable value to the actor, according to a well known motion picture and theatrical lawyer, as the actor's claim will now get the same priority in bankruptcy cases as those of the stagehands, cameramen and others classified as laborers.

The decision of Judge Parker was largely influenced by the brief on the case submitted by Mr. Duke Stone, attorney for the actors who had been employed by the Master Picture Corporation and also counsel for the Los Angeles branch of the Actors' Equity Association.

The claims of the actors in the Master Pictures Corporation bankruptcy case were

allowed by Judge Parker regardless of whether their services were "unique or extraordinary." Judge Parker was undecided for some time whether to include the claims of the director and assistant director as prior claims, but finally ruled that as the director was a superintendent he might therefor be included with his assistant. Judge Parker decided, however, that a general manager's claim could not be given priority.

Motion picture actors in Los Angeles, as well as in other centers of motion picture manufacturing, have long felt that the ruling of Judge Hand in the Jane Cowl-All Star Pictures Corporation matter in New York, which has set the precedent in cases of this sort up to this time, was unfair to them. The actors have always believed that they had just as much right to have their claims given priority as those of the workers who are classed as "laborers," such as stagehands, musicians and cameramen. Judge Parker's decision was welcomed in the motion picture actors' colony here as one of great importance to all in the profession.

The previous bar to the priority of actors' claims has been the terming of their services as "unique and extraordinary." This bar, which puts the actor in a class by himself, has always been resented by the members of the profession, who consider their work no more "unique and extraordinary" than that of the cameraman, musicians or any other worker in motion picture production or stage production.

HUNTER SUES RESTAURANT

Arthur Hunter, producer, bought suit in the Municipal Court last week against the management of John's Restaurant, 97th and Broadway, for \$600 following the cancellation of a contract he claims to hold with the restaurant to produce a ten people revue there.

In his affidavit he alleges that his contract called for \$50 per week, together with all cover charges collected by the restaurant during the period October 10th, 1921, to January 9th, 1922. In return he was to produce a show consisting of 6 chorus girls and 4 principals, together with 6 changes of costumes.

SUNDAY SHOWS PERMITTED

CHICAGO, Ill., Oct. 24.—The threat of moving picture men of Sault Ste. Marie, Mich., to close every business and amusement that operates on Sundays unless the theatres are allowed to open, apparently had a subduing effect upon the authorities and the ministerial association, for the theatres gave afternoon and evening performances on Sunday without molestation. It is the first time that movies were shown on Sunday in Sault Ste. Marie. The vaudeville house, booked by the B. F. Keith's circuit, was also permitted to open.

HART LEFT SMALL ESTATE

The will of Joseph Hart Boudrow, better known by his stage name as Joseph Hart, who died on October 3d last, was filed for probate October 20th in the Surrogate's office.

Hart, who for a decade was a popular comedian and member of the famous team of Hallen and Hart, left but a small estate. The value is given as \$100 in real and \$2,000 in personal property, all of which is bequeathed to decedent's widow, Carrie De Mar Boudrow.

"JEST" FLOPS IN LONDON

"The Jest," one of John and Lionel Barrymore's most notable New York successes, is a failure in London. The title was changed to "The Love Thief" for its British showing.

LOSES CLOTHES IN FIRE

OTTAWA, Canada, Oct. 24.—In the fire which destroyed the Dominion Theatre and the Hotel Russell early Thursday morning, George S. Trimble, of New York, traveling secretary for the Actors' Equity Association and well-known actor, who was a guest at the hotel, suffered a most embarrassing loss. The fire drove Mr. Trimble, who is built along massive lines, weighing in the neighborhood of 300 pounds, into the street attired only in a soft felt hat and his nightshirt.

The fire spread so quickly that the occupants of the hotel were for the most part unable to dress. Mr. Trimble, warned by the hotel clerk of the fire, proceeded hurriedly to dress, and had just grabbed his hat when his room burst into flames, and he rushed out into the hall and out into the street without waiting to look for the remainder of his clothing.

Joining the other refugees from the burning hotel in the street, Trimble shivered in the cold wind until some sympathetic bystander wrapped his coat around him. He then proceeded to a nearby hotel and, after taking advantage of the hospitality and Volsteadian character of Canadian laws by ordering some stimulating refreshments, sent a frenzied telegraphic plea for assistance to Equity headquarters in New York.

Trimble was indeed in dire need of assistance, for the loss of every bit of his clothing had put him in a deplorable situation. The next day he found that no clothing store in Ottawa had a suit of clothing that would fit him.

Forthwith Trimble telegraphed twice more to New York, and Equity wired him \$200 to help him out of his difficulties. Trimble in the meantime summoned half a dozen of Ottawa's best tailors to his hotel room and gave an order for a suit of clothes to the one who made the best bid—the bids being based not on prices but on the speed with which the tailors could make Trimble the clothes.

Trimble was forced to keep to his hotel room until the suit of clothes he had ordered was delivered to him on Saturday.

George S. Trimble is well known, having appeared in many stage successes. His last appearance was in "The Melting of Molly."

CLAIMS DRINK CAUSED PARALYSIS

ATLANTA, Ga., Oct. 24.—Efforts to show that the blindness of Mrs. Catherine Bristol, former chorus girl, resulted from drinking a concoction containing a large percentage of wood alcohol alleged to have been given her by John Keiley in his apartment in Eutaw Place, Baltimore, will be made by counsel for Mrs. Bristol when the case comes to trial this week.

A number of prominent physicians have been called to testify as to her physical condition. Mrs. Bristol alleges that Keiley gave her liquor at a "party" on November 22nd, 1919.

Her counsel says that he expects to show that the paralysis of her left limb and her highly nervous condition also resulted from the drink.

STAGE DIRECTOR IS BANKRUPT

Edwin Maxwell, a stage director, who resides at No. 76 West Fifth street, filed a voluntary petition in bankruptcy this week, setting forth his liabilities as \$3,062.50 and his assets as \$11.60. According to the petition, which was filed through the law firm of Bickerton, Wittenberg and Fleisher, the liabilities represent debts owed mainly to merchants. The \$11.60, Maxwell's sole asset, is deposited to his credit in the Hudson Trust Company; \$1,884 is owed to Stern Bros., Franklin Simon & Co. and J. Wanamaker for dry goods and merchandise; \$750 is owed for groceries to Charles & Co. and Park & Tilford and \$396 is owed for clothing to three tailoring firms.

WHITE PLAY LIST ISSUED

The White List of the Catholic Theatre movement now contains the names of "Dulcy," "Nobody's Money," "Only 38," "Six Cylinder Love," "The Wheel" and "The White-Headed Boy," as a list of the plays which are free from objectionable features.

This list is compiled for the convenience of the transients.

CHANGES IN CHICAGO SHOWS

CHICAGO, Oct. 24.—Many changes are taking place here with new shows lined up to take the place of those going out. Managers are bringing a new piece to theatres as soon as the attraction at their respective houses begins to show signs of a slump. In keeping with the general depression more or less prevalent throughout the country, Chicago theatres have done poor business with two or three possible exceptions.

To-morrow night Francine Laramore will open at the Cort Theatre in "Nice People" a comedy by Rachel Crothers that had a long run at the Klaw Theatre in New York. Miss Laramore was last seen here in the Cosmos Hamilton play "Scandal." Other shows scheduled to open here soon are: October 30th, "Greenwich Village Follies," at the Garrick Theatre, with Savoy and Brennan, Ada Forman, McCarthy Sisters, Mayers and Stanford and others. Eddie Cantor and "The Midnight Rounders" will move to the Great Northern.

Oct. 31.—Margaret Anglin will open at the Princess, in "The Woman in Bronze." Miss Anglin acted briefly in this play at Power's two years ago.

Oct. 31.—Miss Jane Grey in the principal role in "The Skin Game," at the Central Theatre. This is one of John Galsworthy's successes.

Nov. 27.—Mrs. Fiske in "Wake Up Jonathan," by Hatcher Hughes and Elmer Rice. At Power's Theatre. Limited engagement.

Dec. 25.—Zeigfeld Follies, at the Colonial.

Dec. 26.—David Warfield in a revival of "The Return of Peter Grimm," at Power's Theatre.

ACTORS GUILD TO GIVE SHOW

The Catholic Actors' Guild will entertain its members and friends at the Cort Theatre on Sunday evening, October 30th, in celebration of its eighth anniversary. Admission will be by invitation and the entertainment will be provided by members of the Guild, closing with an act from "Only 38," Mary Ryan's show now playing the Cort.

The programme has been arranged by President Brandon Tynan assisted by Gene Buck.

BLUE PRODUCING SHOW

Jack Blue, who has his own dancing academy on Fifty-first street, New York, is planning to produce a show at the Blue Theatre, Union Hill, N. J., within the next two months. The acts and actresses are to be selected from the more promising students in the school, and are to work their own specialties, besides assisting in the numbers. The piece is tentatively entitled the "Foolish Follies."

TO MAKE BIG PICTURE

MEMPHIS, Tenn., Oct. 24.—Frank J. Carroll, president of the Cumberland Motion Picture Production Company of Nashville, accompanied by Anthony Paul Kelly, scenario writer, and John G. Adolfi, a movie director, spent yesterday in and near Memphis "getting atmosphere" for a film to be produced by the Nashville corporation.

JEFFERSON THEATRE FOR RENT

LOUISVILLE, Ky., Oct. 24.—The Jefferson theatre, formerly the Buckingham, of this city, is being offered for rent after November 1st by the Whallen Brothers.

Vaudeville and pictures have been the bill at the house for some time past.

Burlesque was played at the house for a considerable period until the erection of the Gaiety theater, when the Columbia Wheel shows were switched to that house.

MILLER SHOW BREAKS RECORDS

SAN FRANCISCO, Cal., Oct. 24.—The Henry Miller—Blanche Bates season closed last week at the Columbus Theatre with a record for big dramatic show receipts. The play, "The Famous Mrs. Fair," was presented for thirty-two times with gross receipts of \$81,963. It is expected that the company will return East.

GEO. M. COHAN'S LONDON PLANS ARE UNDER CLOSE OBSERVATION

Actors and Managers Speculating As to Whether American Visitor Will Produce Play in London—Much Actor Opposition Feared

LONDON, Oct. 22.—Speculation is rife among actors and managers in England over the sort of reception that would be accorded any production George M. Cohan might make here. Although Cohan left America ostensibly on a vacation tour, which he has indeed earned by six years of continuous labor, strength was lent to the report that he would produce a play in England by the fact that he has the manuscripts of three plays in his trunk which he had originally intended for production in New York this season. These three plays are: "Husbands and Wives," "The Bronx Express," and one play as yet unnamed. Eddie Dunn, Cohan's general representative, also went abroad with the manager, which lends further color to the rumor.

If Cohan should turn his hand to producing in London it would undoubtedly be an effective weapon in the hands of the people opposed to the Actors' Equity Association in the United States, and it is just

this fact that might react against Cohan here, in the opinion of English actors and managers. This belief is founded on the fact that the acting profession in England is practically 100 per cent organized, and the union organization, the Actors' Association, is in constant communication with the New York headquarters of the Actors' Equity Association and would undoubtedly do its utmost to hinder and obstruct Cohan's producing plans.

In the event of Cohan actually deciding to produce in London the Actors' Association might refuse to allow any of its members to work for him. This action, however, would be a very serious step and might lead to serious complications.

Even if the Actors' Association should not attempt to put any obstacles in Cohan's way the energetic American producer would have to contend with the English public which is openly antagonistic to American productions, as shown by experience of other producers.

JACKSON-WHITE SUIT ON

George White arrived in New York from Chicago on Monday night to testify in the trial of the suit filed against him over a year ago by Fred Jackson, the author, charging the producer of the "Scandals" with breach of contract. The trial is scheduled for this Tuesday in the Supreme Court. Mr. A. Driscoll of the law firm of O'Brien, Malavinsky & Driscoll, represents White in the action.

Jackson sued on the grounds that he had been engaged to write the book for White's first show, the "Scandals of 1919," and asked for royalties for about twelve weeks run of the show. He alleged that he was entitled to 1½ per cent. of the gross receipts, which would amount to about \$1,800 if judgement were rendered in his favor. If Jackson should win the suit, however, he would in all probability file suit for royalties on the show's entire run, which would amount to a considerable sum.

According to Mr. Driscoll, White's attorney, Jackson was engaged to write the book for the first "Scandals" show, but neglected to do so, as he was then engaged in writing the book for "La La Lucille." Mr. Driscoll asserted that when Jackson saw the opening performance of the show he declared that he was glad he had nothing to do with it.

The first "Scandal" show did not catch on at all in New York, but as soon as it went on the road it became tremendously successful.

"STORM" CAST IS CO-OPERATIVE

ATLANTA, Ga., Oct. 23.—The members of the cast of "The Storm," which played here last week, have entered into an agreement with George Broadhurst, producer of the show, whereby they will divide whatever is left after the running expenses of the piece are taken off. This arrangement was made and signed by the actors because Broadhurst had intended to close the show on account of the poor business it had met with on tour.

By the arrangements concluded with Broadhurst if the show does not show any balance after running expenses are deducted the actors, of which there are six, will not get any money at all. If the business improves the actors will receive their full salaries and if any profit is left part of it will go to pay back salaries. In addition to the running expenses of "The Storm" \$150 per week for office rent and \$25 a week for Producing Managers' Association fees are charged off of the receipts.

"DANGEROUS MAN" CLOSES

"A Dangerous Man," the new Alan Brooks play closed October 22. It will probably after a few changes go out again.

SUES FOR SEPARATION

Mrs. Edna Wadell Thomas, formerly a vaudeville actress, who recently defeated a divorce action brought by her husband, Abel C. Thomas, a New York attorney, commenced suit for a separation last week in the Supreme Court at White Plains, in which she asks for alimony of \$150 a week and \$2,000 counsel fees.

An order requiring Thomas to show cause on Tuesday why he should not pay the alimony and counsel fee demanded was signed by Justice Morschauer. According to Mrs. Thomas her husband, who lives at the Yale Club, has an income of \$12,000 a year.

In the divorce action brought by Thomas last spring Mrs. Thomas' chauffeur, Elmore Kelsch, was named as co-respondent. Mrs. Thomas charges her husband with cruel and inhuman treatment, according to her attorney, J. Ambrose Goodwin. Thomas has accused her of infidelity since she was exonerated of the charges he made against her in the divorce suit, according to Mrs. Thomas.

Mrs. Thomas was twice married to her former husband, Julius Epstein of Denver, and twice divorced. She has two children by that marriage. She married Thomas in Chicago in 1919 and no children resulted from the marriage.

NEW SHOW FOR GLOBE

"Good Morning, Dearie," opens Tuesday night of the week at the Globe Theatre. It is a two-act musical comedy written by Anne Caldwell and Jerome Kern and will have a cast headed by Louise Groody, Oscar Shaw, Harland Dixon, Ada Lewis, William Kent and Maurice and his new dancing partner, Leonora Hughes.

BESSIE MCCOY WITH SHUBERTS

Bessie McCoy Davis, is breaking in a new act on the Shubert time and will be seen at the Winter Garden within the next few weeks. The act is called "Castles in the Air" and is by H. I. Phillips. Emmett Merrill and Jack Bennett are in the act and Carl C. Grey is leading the orchestra.

SUNSHINE ACT ATTACHED

MILWAUKEE, Wis., Oct. 24.—The scenery of the Florence Tempest and Marion Sunshine act was attached last week by H. Robert Law, of New York, the scenic artist. An attachment of \$639 was put on the scenery. Tempest and Sunshine are playing this week in St. Paul without their usual scenery. A \$750 bond was put up by Law to secure the attachment order.

NEW YORK, Oct. 24.—Suit was filed last week against H. Robert Law by Marion Sunshine through Arthur Driscoll, of the law firms of O'Brien, Malavinsky and Driscoll, alleging conversion of a pearl necklace valued at \$3,500 which had been deposited with the scenery builder as collateral.

Miss Sunshine had purchased \$2,500 worth of scenery from Law, according to Mr. Driscoll, for which collateral covering half of its cost was given and ten notes for \$250 each, which have all been paid. The week before Mr. Driscoll demanded the return of Miss Sunshine's necklace, but Law said that he had sold it, according to the attorney, and suit alleging its illegal conversion was immediately filed.

Last year Florence Tempest went into bankruptcy owing H. Robert Law \$3,900. The scenery purchased for the joint return to the vaudeville stage of Tempest and Sunshine, however, was purchased by Marion Sunshine, according to Attorney Driscoll.

AGENT LOSES COMMISSION SUIT

John Wesley Miller, a theatrical employment agent, lost his suit in the Municipal Court here to recover 25 per cent commission for an engagement he obtained for Justin Lowrie, a tenor singer.

According to the evidence submitted, Miller induced Lowrie to sign a contract last Spring agreeing to give the agent 25 per cent of the amount collected from all musical engagements of whatever description. Throughout the contract Miller calls himself "agent" and makes no pretense of being the singer's manager or representative.

The singer admitted that the agent had obtained a position for him in Baltimore in June, 1921. The salary was \$175 a week for four weeks. The singer paid him \$50 and that was all. Miller then sued to recover balance alleged to be due under contract. Under cross-examination Miller admitted that he had no license and also that he knew theatrical employment agents were required to operate under a state license.

The Court decided that according to the evidence presented the agent was not entitled to recover 25 per cent as the law provides a 5 per cent commission for licensed agents.

SUED OVER ACTOR'S KISS

LOS ANGELES, Cal., Oct. 24.—Because an actor in Pantages Theatre here selected Miss Genevieve Edgar as the object of his affections in the form of a kiss, Alexander Pantages and Bob Albright, owners of the theatre, are named as defendants in a suit for \$15,000 filed last week in the Superior Court.

According to the woman's complaint, Minor Reed, an actor, left the stage as a part of his performance, wending his way through the audience and attempted to kiss her. She states that she pushed him away, but Reed was not to be swayed she alleges, for he seized her forcibly and implanted a kiss upon her cheek. She then contends that she was forced to leave the theatre amid the laughter of the audience and humiliating remarks from the actors.

Albright denied any knowledge of the affair and said that he would fight the suit.

"AFGAR" HITS IN CHICAGO

CHICAGO, Ill., Oct. 17.—Alice Delysia's success with "Afgar" is so thoroughly demonstrated nightly at the Studebaker, that it begins to appear she will find it necessary to give to Chicago all the remaining weeks of her American tour. The Studebaker theatre has been doing capacity business nightly and at the two matinees the past week hundreds have been turned away.

KARYL NORMAN

"THE CREOLE FASHION PLATE"

At B. F. Keith's Royal, New York, next week (Oct. 31). The Creole Fashion Plate is displaying his newest Parisian creations which were designed abroad while playing at the London Hippodrome. At the Palace, New York, week of Oct. 10, Mr. Norman was the biggest sensation the Palace had in many weeks. This week (Oct. 24), Bushwick, Brooklyn; week of Nov. 7, Riverside, New York. Eddie Weber directing.



BDWY. CROP OF PLAY SUCCESSES IS ALMOST FORTY PER CENT

Sixteen Hits Out of Total of Forty-One Shows—Good Average Even in Normal Season—Thirteen More Shows Also Showing Profit

Although the present New York season is probably the worst, as far as business is concerned, in a number of years, there are a surprisingly large number of real hits playing. Out of the forty-one plays at present showing, sixteen of them are good enough to be listed in the hit column. Thirteen shows are doing fair business, and the remaining twelve, of which two are listed to close this week, poor.

Sixteen hits out of forty-one shows, almost 40 per cent., is a very good average, even in normal seasons.

Broadway's theatrical season seems pointed along the path to good business.

The three shows which close this week are made up for by three new plays opening. Two opened on Monday and one, "The Wandering Jew," is to open on Wednesday. The plays which opened on Monday are: "The Six-Fifty," at the Hudson Theater, and "The Right to Strike," at the Comedy. The three shows booked to leave this Saturday are: Chas. Dillingham's "The Love Letter," at the Globe Theater; "The Easiest Way," at the Lyceum, and "The Last Waltz," at the Century.

FIVE NEW SHOWS OPENING

Five new shows are opening in New York this week, the most important of which is said to be the Belasco-Erlanger production of "The Wandering Jew," scheduled to make its metropolitan premier at the Knickerbocker Theatre this evening.

Lee Kugel made his debut as a producer on Monday night when he offered a new three act comedy-drama entitled "The Six Fifty," written by Kate McLaurin. The author believes that it is essential to the happiness of people who have worked themselves into rut, to be extracted from this rut. In the piece she proves that a jolt is necessary in the operation of extraction. The jolt in this instance is the wrecking of "The Six Fifty," an express train, in the rear of a farmhouse. This wreck changes the whole life of the farmer and his family, and incidentally furnishes a generous supply of laughs to offset the more serious side of the piece.

Also on Monday evening, at the Comedy Theatre, was presented an English success, produced by Richard Walton Tully, entitled "The Right to Strike." The piece was written by a prominent young British author, Ernest Hutchinson, and has to deal with a searching survey of the strike conditions which are prevalent at the time.

Saturday night marks the opening of the Neighborhood Players in Granville Barker's latest, and, which he claims to be his best work. The offering is entitled "The Madras House" and will be played for four weeks at the Neighborhood House.

The Bramhall Players, opening at the Bramhall Playhouse to-morrow night, will present a revival entitled "Differences in Gods."

"GREAT WAY" FOR PARK

"The Great Way," an adaptation of Horace Fish's novel, is scheduled to open at the Park Theatre on November 7th.

The cast includes Helen Freeman, Charlotte Granville, Lois Arnold, Duval Dallzell, Martha Messinger, Marian Marcus Clarke, Moroni Olsen, H. Ellis Reed, Juan de la Cruz, Fred G. Williams, Paul Gregory, Kraft Walton, and thirty-five others.

The adaptation of the novel to its present form was done by Helen Freeman in collaboration with the author.

"ROSE GIRL" OUT AGAIN

The "Rose Girl," with practically the entire original cast has been revived and this week is playing in Boston at the Wilbur.

The sixteen productions in the hit class are: "Sally," "The Music Box Revue," "Six Cylinder Love," "The First Year," "The Bat," "The Green Goddess," "Tangerine," "Lillium," "The Circle," "The O'Brien Girl," "Dulcy," "Shuffle Along," "Bombo," "Blossom Time," "Bluebeard's Eighth Wife," and "The Claw."

The thirteen shows which are doing enough business to earn a small return for their producers are: "The Bill of Divorce," "Blood and Sand," "Only 38," "Lillies of the Field," "Main Street," "Thank You," "The Greenwich Village Follies," "Love Dreams," "Daddy-Goes-a-Hunting," "The Silver Fox," "Sonya," "The Demi-Virgin," and "The Easiest Way."

The attractions getting very poor attention from the buying public are: "The Wren," "The Fan," "Beware of Dogs," "The Hero," "Getting Gertie's Garter," "Back Pay," "The Nightcap," "Just Married," "Ambush," "The Love Letter," "The Last Waltz," and "The Whiteheaded Boy." The last named of these is due to close at the Henry Miller Theater the week after this.

STRAND THEATRE ROBBED

SYRACUSE, Oct. 24.—Armed robbers rifled the safe of the Strand Theatre and made away with \$2,000. Nicholas A. Marte, the night watchman, was found at ten o'clock the following morning bound and gagged, by a mail carrier who entered the theatre to deliver mail. Marte had been in his plight for over five hours when found and was on the verge of exhaustion.

"SKIN GAME" FOR CHICAGO

CHICAGO, Ill., Oct. 21.—"The Skin Game," John Galsworthy's play, has been selected to relight the Shubert Central, opening Oct. 31. Jane Grey is starred in the production. Providing the play proves a success, it will remain here indefinitely.

KALLESSER AFTER PLAY PIRATE

Michael Kalleser has engaged an attorney to commence action against a manager and producer whom he alleges is touring Pennsylvania with a company presenting a play which infringes upon the Kalleser piece "Why Girls Marry."

WOLF BACK ON THE TELEGRAPH

Rennold Wolf, who for years wrote a column in the Telegraph but who on account of poor health gave it up nearly a year ago has returned to the paper, his column reappearing on Sunday of this week.

YORK TO BE BOOKING MGR.

Phil York, who has been with the Hagenback-Wallace Circus all Summer, returned to New York this week. He will be associated with the Columbia Theatrical Exchange as general booking manager.

YEAR FOR "FIRST YEAR"

Frank Craven's comedy at the Little Theatre, "The First Year," will celebrate its fifty-second week on Thursday night. John Golden and Winchell Smith are going to attend the performance by way of honoring the occasion.

"THE SKIRT" COMING IN

Bessie Barriscale will present her new comedy, "The Skirt," at the Strand Theatre, Far Rockaway, on November 4th, prior to her New York engagement.

ALI GOING TO LONDON

George Ali will return to England next month to fill his contract for the pantomime, "Tom, Tom, the Piper's Son."

FLO HART SUES FOR SEPARATION

Flo. Hart, formerly with the Ziegfeld "Follies," later with A. H. Woods, and the widow of the late Fred E. Belcher, formerly manager of the New York branch of Jerome H. Remick & Co., the music publishing house, has brought suit for separation from her husband, Kenneth D. Harlan, motion picture actor.

The film actor, according to a statement made by Miss Hart, was "an ideal husband" until he came to New York. "Mr. Harlan and I met," she said, "when I was on a health trip to California. We were married at Port Chester, N. Y., on June 26, 1920. While in California Kenneth and I were very happy. He was busy working and everybody out there was working, too, so Kenneth didn't get much attention. Women didn't pet him or make a fuss over him.

"When we came here they went wild about him. He treated me in an inhuman manner, beating me."

Mrs. Harlan was ill with a cold when she talked with a reporter. She was dressed in violet pajamas, and paced about the room with the quick, graceful steps of a dancer as she spoke. She said:

"I don't want to cause my husband any trouble. He was a good boy. Women spoiled him."

Harlan, it is said, earns \$666.50 a week when he is working in the films. Mrs. Harlan will ask for \$300 a week alimony.

Shortly after Miss Hart started her suit for separation she was herself named in another separation suit.

Mrs. Olga Levy of 600 West 138th street in an action against her husband, Arthur, a wealthy salesman, asserted that he was friendly with Miss Hart and other professional women. Mrs. Levy in an affidavit submitted through her attorney, J. Lewis Lindner declared that she followed her husband and that he called on Miss Hart at her flat. The wife also alleges that the showgirl frequently wrote him.

FRANK FARRINGTON IS DEAD

Frank E. Farrington, owner of Browne's Chop House for the last thirty years, died early Wednesday morning at his home at Atlantic City.

Heart trouble was the cause of death.

About thirty years ago on the death of George Browne, the founder, Mr. Farrington became the owner of Browne's Chop House, a gathering place for theatrical people for sixty-four years.

The restaurant was also noted for the largest collection of theatrical pictures in the world.

REVUES FOR CHICAGO HOUSE

CHICAGO, Ill., Oct. 21.—The Chicago Theatre will open next month with a display of specially arranged revues and feature pictures. Workingmen are busily engaged this week in arranging an electric sign, which will be the largest of its kind to adorn any theatre in the world. The house has a seating capacity of 5,000 and was erected by Balaban & Katz, who control the Riviera, Tivoli and Central Park theatres, which are the largest movie houses in this city.

NEWSPAPER CONTEST ON

BOSTON, Oct. 24.—The Boston *Telegram* is holding a newspaper contest in connection with the Majestic Theatre, the Shubert vaudeville house here. Prizes have been offered to the best answers to the question: "What sort of vaudeville do you like best, and why?" Cash prizes of \$15 and \$10 are offered to the two best answers, and theatre tickets to all answers which are worth printing.

THEATRE OWNER SHOT

SAN FRANCISCO, Oct. 24.—Thomas Wilkes, who operates a string of stock theatres on the coast, was accidentally shot in the knee this week at the Green Club Gun Club at Live Oaks. Wilkes was on a hunting expedition at the time. The bullet from a twenty-two calibre rifle struck him in the knee, coming out near the ankle. Wilkes was not seriously injured.

COHAN WINS "O'BRIEN GIRL" CASE

The arbitration of the Equity-Geo. M. Cohan dispute over the validity of the contract of Andrew Tombes with "The O'Brien Girl" show resulted in a victory for Cohan. The arbitrators were: for Cohan, Alfred W. McCann; for Equity, Paul Dulzell. Augustus Thomas acted as umpire.

The contract held by Tombes was one of four run-of-the-play contracts held by "The O'Brien Girl" principals, the others being held by Ada Mae Weeks, Elizabeth Hines and Georgia Caine. Although the actors were engaged in March of this year, which belongs to the season of 1920-1921, the four contracts were dated "for the season of 1921-1922." When Equity proceeded to enforce its Equity Shop programme on all independent managers, which class includes Cohan, on September 1st, Cohan held that the four principals could not leave the company because they had contracted to appear in the show for the run of the play. Equity called out all other principles and the Equity members of the chorus, and submitted the Tombes contract for arbitration. The contention of Equity in the dispute was that the dating of the contracts as "1921-1922" was a mistake.

It was said at Equity headquarters before the decision had been handed down in the arbitration by Augustus Thomas that very little hope was held for a verdict favorable to the A. E. A., but that Equity officials wanted the matter definitely decided so that members of the organization would see that it would be illegal for Equity to attempt to call out the four Equity principals.

LIPKOWSKI SUES FOR DIAMONDS

Mme. Lydia Lipkowsky, prima donna of "The Merry Widow," which closed at the Knickerbocker Theatre last week, has brought action in the Supreme Court against Schepp, Inc., the Broadway jewelers, whom she alleges attempted to collect usurious interests for loans made to her, demanding the return of two diamonds valued at \$80,000.

Justice Hotchkiss Saturday granted her attorney, Joseph B. Cohen, a temporary order restraining Schepp's, Inc., from secreting or disposing of the jewels.

Mme. Lipkowsky, in her affidavit, states she borrowed \$12,000 from Schepp's, Inc., and that the concern is attempting to collect usurious interest to the amount of \$5,000 in addition to 6 per cent interest. She alleges that the transaction took the form of a resale agreement in which the firm was to resell the jewels to her. The dealers, she alleges, now threaten to dispose of the jewels unless she pays the entire amount of the loan plus the bonus and interest. The resale agreements, she says, were "designed solely and exclusively to hide and conceal the usurious and illegal nature of each transaction."

Mme. Lipkowsky now demands that the diamonds be returned to her free of all charges under the law which says that neither principal or interest shall be due any pawnbroker who is proved to have charged an illegal rate of interest.

"EASIEST WAY" TO TOUR

David Belasco's revival of Eugene Walter's "The Easiest Way," in which Frances Starr is starred, will close its New York run at the Lyceum Theatre on October 29, completing a limited engagement of eight weeks. The show, with the present cast, will go on tour, opening in Chicago on October 31, for an extended run.

REGENT THEATRE BURNS

SUDSBURY, Can., Oct. 24.—The Regent Theater, Espanola, built a year ago at a cost of \$50,000, burned to the ground on Monday night of last week.

BEATRICE CURTIS

Beatrice Curtis, whose picture appears on the front cover of this week's issue of the CLIPPER is a young and talented miss who is now appearing with Harry Fox in vaudeville.

Beautiful of face and possessed of a charming manner, she is a valuable acquisition for vaudeville.

MGR. MUNRO SEVERS CONNECTION WITH "THE FAN" NON-EQUITY SHOW

Manager and Producer of First Non-Equity Cast Show to Reach Broadway No Longer with Production —May Close Saturday

Wallace Munro, the first theatrical manager and producer to openly defy the Equity Shop ruling of the Actors' Equity Association by bringing an entirely non-Equity company to Broadway in "The Fan," which opened at the Punch and Judy Theatre on October 3rd, has severed his connection with the show, it was learned by the CLIPPER this week. The future of the show is in doubt, and it is reported that it will close within a week or two.

With the announcement last Spring of the inauguration of Equity Shop for the present season, commencing on September 1st, Wallace Munro took a firm stand against the A. E. A., asserting that he would never accede to what he termed the running of his business by the people he employed. He was upheld in this attitude by the star of "The Fan," Hilda Spong, who resigned from the actors' organization before the show opened in New York.

Mr. Munro, when called on the telephone on Monday just before the CLIPPER went to press, confirmed the report that he was out of "The Fan." He refused to make any further comment, however. The reasons for his withdrawal were not divulged by Mr. Munro, who was in charge

at the Punch and Judy. He has been succeeded by Lionel Glenister.

Besides Miss Spong, the only other member of the cast who was in good standing in the A. E. A. at the time "The Fan" went into rehearsal was Margaret Dumont, according to official Equity records. Miss Dumont did not tender her resignation as did Miss Spong, nor was she dropped by the Council of the A. E. A. It is reported that Miss Dumont had given her two weeks' notice to Munro the week after the show opened.

Of the other ten members of the cast five were members of Equity at one time or another during the past four years, but either resigned or were dropped from the time of the actors' strike in 1919 to May of this year.

Wallace Munro also announced at the time "The Fan" went into rehearsal that he would present Helen Freeman, who had also resigned from Equity in "The Great Way" with a non-Equity cast. "The Great Way" is scheduled to open at the Park Theatre on November 7th, but the announcement of its opening did not mention that it was Munro's production. It is not known whether Mr. Munro has also cut loose from this play.

PRODUCER'S WIFE KILLED

A woman identified by papers in her hand bag as Sarah Turner, wife of Walter Turner, theatrical producer, was struck by a taxicab at 45th Street and Eighth Avenue last Friday night and died in an ambulance while being rushed to Bellevue Hospital. Mr. Turner was said to be in Chicago with a show at the time of the accident.

Mrs. Turner had alighted from a north-bound Eighth Avenue surface car and crossed to the west side of the street, going toward the 45th street corner. A south-bound taxi driven by Harry Finnian, 21, of 439 West 56th Street, struck and knocked down Mrs. Turner, witnesses saying that the accident was unavoidable, as the woman crossed the street in the middle of the block and did not hear the warning sounded by the chauffeur.

Traffic Patrolman John Shea summoned an ambulance from Polyclinic Hospital with Dr. Israel, who rushed her to Bellevue, but Mrs. Turner expired on the way of a fractured skull and internal injuries.

Mrs. Turner was forty-eight years old and lived at 316 West 45th Street. The chauffeur was not arrested.

CONTINUING HART BUSINESS

The vaudeville business developed by the late Joseph Hart will be continued by Mrs. Joseph Hart (Carrie De Mar) and Fred E. Hand, who entered into an agreement last Wednesday, whereby they will conduct the producing and booking of acts as heretofore. Mr. Hand was an active member of the Hart staff and now will be in full charge of the offices in the Playhouse which have been retained by the new concern.

"PINK SLIP" GOING OUT AGAIN

"The Pink Slip," A. H. Woods' show in which Bert Williams was featured and which closed several weeks ago after a short tryout, is going out again and rehearsals for the new piece will commence next week.

The play has been re-written.

THE CLARKES HAVE A DAUGHTER

Mrs. Clarke, formerly of the Hanneford Family, featured act of the Sells-Floto Circus, and Mr. Ernest Clarke, of the Clarkonians, in the Barnum & Bailey Ringling Bros., announce the arrival of a daughter, born on Oct. 17th.

CLARA KIMBALL YOUNG SUED

Clara Kimball Young, moving picture star, is one of two defendants in a suit for \$13,000 begun Monday by P. A. Powers, theatrical promoter.

It is alleged in the complaint that Miss Young and Harry Carson on November 20, 1920, gave Powers their note for \$5,000 and that but \$3,000 has been paid on account.

Also that on February 27 the defendant gave Powers their note for \$10,000, payable in four months. This note, according to the complaint, contained the proviso that if the note was not paid on maturity ten per cent. should be added for attorney's fees. Interest at six per cent. is added.

BECKERICH IS NEW LOEW MGR.

NIAGARA FALLS, Oct. 24.—Al Beckerich, who was resident manager of the Cataract Theatre for several months, terminated his connection with the Falls playhouse last Sunday and went to Buffalo where he is now managing the new Loew State Theatre. Mr. Beckerich was succeeded at the Cataract Theatre as manager by Howard J. Carroll, lessee and manager of the International Theatre. Mr. Carroll will manage both theatres, the Cataract and the International.

Before coming to the Cataract Theatre Mr. Beckerich was for four years manager of the Olympic Theatre in Buffalo.

NEW PLAY AT HULL HOUSE

CHICAGO, Ill., Oct. 21.—Four short plays were offered at the Hull House Saturday and Sunday nights. Those acted were Chekov's "The Bear," Eugene O'Neill's "Warnings," Alfred Kreymborg's "Jack's House," and Montgomery Major and W. Harlan Ware's "Noblesse Oblige." The last named piece is the first drama of its authors, and its appearance on the bill signalized the inauguration of a new policy by the players, who will endeavor to offer occasionally new works by Chicago authors. Ware will act the leading part in the play.

MEEHAN TO DO "FRIEND TOM"

John Meehan, who recently produced the James Eliot play, "A Man in the Making," at the Hudson, is to send out a new one. It is called "Friend Tom," and is by Mr. Meehan, who will play the leading role. Rehearsals will commence this week.

NEW SHOWS FOR PHILADELPHIA

PHILADELPHIA, Oct. 24.—The consistently poor business which the local theatres have been contending with has forced an almost entirely new set of plays into the legitimate houses this week. Of the seven legitimate theatres only two shows continue from last week; the places of the other five have been taken by new arrivals.

After three weeks at the Shubert Theatre, Pat Rooney's show, "Love Birds," left on Saturday. Its place was taken by Morris Gest's extravaganza, "Mecca," which opened this Monday.

"Mary Rose," with Ruth Chatterton, opened at the Broad Street Theatre on Monday, filling the spot left vacant by Mrs. Fiske in "Wake Up Jonathan," which also closed on Saturday.

Col. Henry Savage's revival of "The Merry Widow" opened at the Forrest on Monday, following A. E. Erlanger's musical comedy "Two Little Girls in Blue."

"Enter Madame," with Gilda Varesi in the star role, opened on Monday at the Lyric Theatre, replacing "Spanish Love."

At the Walnut Theatre Sir Harry Lauder opened his one week's engagement on this Monday, taking the place of "A Dangerous Man," which played but one week.

The two survivors of the wreckage of the plays from last week are "The Bat," which is the outstanding hit in Philadelphia, and "Mr. Pim Passes By," with Laura Hope Crews, which is presented by A. E. Erlanger.

The success of William Fox's picture "Over the Hill," based on Will Carleton's famous poem, "Over the Hill to the Poorhouse," which is now in its fourth week at the Stanton Theatre, has lead two stock companies to put on stage versions of the poem this week. Frank Fielder's stock company at the Metropolitan Opera House, are presenting the play this week with Mae Desmond featured and the Orpheum Players at the theatre of the same name are also presenting it.

GERMAN OPERA AT MANHATTAN

Commencing Monday, November 14th, a ten weeks series of German opera will be given at the Manhattan Opera House. The first production will be that of "Brother Staubinger," a Viennese Operetta in three weeks by Edmund Eysler. Prices will range from \$2.50 to 75 cents with \$3 for box seats.

NEW GREENWOOD SHOW NAMED

The new Charlotte Greenwood show which goes into rehearsals next week has been named "Let 'Er Go, Letty." A big cast is being engaged.



MABEL TALIAFERRO

Appearing in a New Act
"ROSES OF ITALY"

INJUNCTION SUIT DENIED

The injunction sought by the Shubert Theatrical Enterprises, Inc., to restrain Gallagher and Al Shean from appearing with the Keith Vaudeville Circuit was denied last week by Judge Hotchkiss in the Supreme Court.

The Shuberts started suit against Gallagher and Shean after they had signed a contract to appear in the Keith Theatres although having previously agreed to work for the Shuberts for a year. According to the contract signed with the Shuberts the vaudeville team were to get \$750 a week and were guaranteed at least thirty-five weeks work. They were to be put into vaudeville pending the opening of a regular show in which they could be placed, according to the papers filed by the Shuberts. Gallagher and Shean notified the Shuberts in September that they had decided not to fulfill their contract, and the Shuberts immediately started suit.

In rendering his decision Judge Hotchkiss said that as the team had never been featured in a production he did not see that their leaving the Shuberts would cause the later any serious financial loss, although the two actors were without doubt good vaudeville performers.

CANTOR SHOW MOVING

CHICAGO, Ill., Oct. 21.—Eddie Cantor will move his "Midnight Rounders" from the Garrick into the Great Northern next week where he will continue playing his Chicago engagement. The move is made in an effort to bolster business at the Great Northern. It is a settled fact that the house has been a losing proposition. It opened with "The Mirage," which failed to draw and this was followed by "Honeydew," which also failed to make an impression. It is believed, however, that Eddie Cantor's popularity will turn the tide and place the house on a paying basis. "The Whirl of New York," the last production, proved a disappointment.

VEST POCKET FILM CAMERA

One of the first vest pocket movie cameras to be brought to this country arrived on the *Berengaria* in the possession of C. D. Barton, a New Zealander who served in the late war with the Anzacs and is now a moving picture operator. He bought the miniature camera for \$100 in Paris. Its capacity is twenty-five feet of film and is operated by a spring instead of a crank.

"ENTER MADAME" FOR LONDON

Negotiations between Brock Pemberton and Dennis Eadie, London actor-manager, have been completed for the production in association with Mr. Eadie of "Enter Madame," at the Royal Theatre, London. Mme. Gilda Varesi will have her original role, and she will be co-starred with Mr. Eadie. Several others of the original cast will also be seen in London.

EDNA GOODRICH SUED

The Sleeping Partners Company, Inc., began suit against Edna Goodrich, actress, for \$9,700 damages. The plaintiff alleges that it is entitled to fifteen percent of Miss Goodrich's receipts for appearances in the play, "Sleeping Partners," and that she received approximately \$70,000 and the concern has been paid but \$900 on account.

"SUZETTE" FOR PRINCESS

"Suzette," a new musical comedy produced by C. Perkins in conjunction with the Comstock office, opens in four weeks at the Princess Theatre.

Rehearsals on it are now on.

LOMBARDI REVIVED

Leo Carillo leaves the vaudeville stage for the legit this week when he revives his former hit, "Lombardi Ltd." scheduled for opening Friday night at Newport News.

Lou Tellegen in "Blind Youth" will also open this week.

CORT TO DO "HER SALARY MAN"

John Cort has placed in rehearsal a new comedy by Forest S. Rutherford entitled "Her Salary Man." The cast is headed by Ruth Shepley, and S. H. Van Beuren.

VAUDEVILLE

SHUBERTS ADD TWO MORE HOUSES

ERIE AND DETROIT OPEN IN NOV.

Two more theatres will be added to the Shubert Vaudeville Circuit, it was learned this week. One of the houses will be a split week house and the other will differ from the original Shubert policy in that only five acts of vaudeville will be shown, the remainder of the programme to be feature motion pictures.

The Shuberts will open the Park Theatre, in Erie, Pennsylvania, on November 10th. The house will only show vaudeville the last three days of the week, remaining dark the first half of the week. The Erie house will fill in the three days of the lay-off week after Chicago. This will serve the Shuberts' purposes admirably as it will break both the lay-off week and the long jump the shows take from the Apollo Theatre in Chicago to the 44th Street Theatre in New York.

The other house the Shuberts are to open is the Cadillac Theatre in Detroit, an old house which will be remodeled and renamed the Michigan. This house will show feature pictures and five acts of vaudeville. The Michigan will open about the middle of November.

Shubert Advanced Vaudeville has not been very profitable so far, in fact box-office receipts in most of the thirteen theatres have been anything but encouraging. This week marks the fifth week of the new circuit and the Shuberts have centered some of their best acts in the two New York houses, the Winter Garden and the Forty-fourth Street Theatre. The Forty-fourth Street splurged heavily on poster advertising this week, four different three-sheet block posters being used—each flashing one of the four feature acts in large type.

At least thirty foreign acts brought over by the Shuberts will arrive in New York during the next few weeks. Several others landed here last week. The Winter Garden bill this week has four foreign acts in the featured position, Lord-Ain, Hetty King, the Lockfords and the Rigoletto Brothers.

CHESS TOURNAMENT AT N. V. A.

At the first open chess tournament of the season held at the N. V. A. clubhouse Saturday night Robert H. Bertram, in competition with twenty players at one time, defeated twelve, lost to five and held three to a draw.

This week's Tuesday "clown night" was held under the direction of Harry Burns of Burns and Freida and was known as Italian night. Mr. Burns selected his talent from members of the club who were relatives of Columbus, presenting a burlesque on the play "Lilium."

SUN HOUSES CHANGE DATES

Gus Sun houses at Terre Haute and Evansville, running under a split week policy of vaudeville and pictures, have exchanged dates.

Evansville, which has run vaudeville the first half and pictures the last, will exchange their playing dates with Terre Haute that has been running pictures at the beginning of the week and vaudeville on Thursday, Friday, Saturday and Sunday.

VAUDEVILLE AT THE LYRIC

PORTLAND, Oregon, Oct. 24.—The Lyric Theatre, in this city, which has been devoted to the musical comedy, has changed its policy and has installed the Bert Levey Vaudeville as an additional feature of the program.

NEW ACTS

Thornton and Tidler are rehearsing a new singing and talking act in which they will open out of town this week. Mr. Thornton was formerly of the vaudeville team of Thornton and Lewis.

Dan Coleman, formerly with Harry Hasting's Big Show, is going into vaudeville, and with a girl and another man will do a comedy act that is now in rehearsal. They expect to open next week at a local house.

Harry Ward, Frank DeMaria and Billy Hron are rehearsing a singing and instrumental novelty act, entitled the "Three Indian Chiefs." They expect to open shortly at a local house.

Davis, Rogers and Bennett will soon be seen in New York in a new piano, singing and dancing act.

Tom Franklin and Harry Preston are a new vaudeville combination. Mr. Franklin was formerly of the act Franklin and Branagan.

Sid Vincent announces that he will return to vaudeville shortly in a Gordon Bostock production. Mr. Vincent has been out of the profession for some time having been connected in the automobile business.

Paul O'Neil, Herman Berrens and June Astor are a new trio. They will present a dancing act with special scenery. The act and melodies were written by Cliff Hess.

Frank Mack will break in a new black-face act around New York this week.

Jack Hallen, Rosetta Mantella and the Ryan Sisters are to appear in a new act, entitled "Peaches."

Jack Freed opens in three weeks in a sketch entitled "Home Talent."

George and Lillian Mitchell have a new offering written by Otto Spencer and Earl Johnson, which is entitled "Fiddlesticks." The act opens at the 23rd Street about November 3rd.

ALIMONY FOR MRS. ARDELL

Mrs. Marguerite D'Ziuba, wife of the vaudeville actor known on the stage as Franklyn Ardell, was awarded temporary alimony of \$150 a week and \$500 counsel fees pending settlement of her suit for divorce by Judge Hotchkiss in the Supreme Court last week.

Ardell, who is featured in the vaudeville act, "King Solomon, Jr.," and his wife were married in 1914. Mrs. Ardell appeared on the stage for the first time in Ardell's act, "The Wife Saver," shortly after their marriage.

SYBIL VANE RETURNS

Sybil Vane, the petite prima donna, returned to this country on the S. S. *Baltic* after a number of weeks of topping bills on Moss' Empire, and scoring a tremendous hit at the Victoria Palace, London. Miss Vane will open shortly on the Keith circuit, having been routed for forty weeks, until next June, when she will make another trip to England.

TANNHAUSEN AT PALACE

CHICAGO, Ill., Oct. 24.—Charles Tannhausen, manager of the Apollo Theatre, previously to its switch to vaudeville, is the newly appointed treasurer of the Palace Music Hall, succeeding Robert Bevering, who has been assigned to Kansas City as assistant manager of the New Main street Theatre, which is known as The State-Lake of the Missouri Valley.

TWO MORE ON CIRCUIT

Shafter and Sobel, with offices in the Romax Building, have announced the addition of two more theatres to their circuit. The theatres are the Hill in Newark, and the Palace, in Long Branch. The houses are to play five acts, and pictures.

KEITH INSTALS NEW DEPT. OF PUBLICITY

WILL HOOK UP WITH FILMS

A new department was installed in the B. F. Keith Vaudeville Exchange offices this week which will have charge of preparing advertising film trailers for use in all the Keith theaters to announce coming attractions. Although film trailers have been in use before to announce coming motion pictures they were stock trailers supplied by the distributors of the pictures. The new department, which is administered by Miss Agnes Masterson, will make its own art trailers. Miss Masterson will be in charge of a staff of fifteen illustrators, cartoonists and title writers.

In addition to handling the trailer advertising future motion pictures, the new department will also furnish art trailers which will serve as publicity for vaudeville artists. Cartoons and illustrations will be used extensively in this branch of the new departure in vaudeville.

"MAIN STREET" THEATRE OPENS

"Main Street," the Orpheum Jrs.' latest million dollar theatre, opens this week in Kansas City.

This is the second of four such houses modeled on the plans of the State-Lake, Chicago, to open since projected early last spring, the other two, "Hillstreet," Los Angeles, and "Golden Gate," San Francisco, are scheduled for an early opening, while the "Hennepin" at Minneapolis opened last week.

Eddie Foy and his Family will head the opening bill with the Swor Bros., Edith Clifford, Ed. Janis Revue, Thalero's Circus, Carlisle & Samuel, The Four Camerons and Sampson and Douglas.

The house has a seating capacity of three thousand with the one balcony plan. In the front of the house are three elevators to carry a capacity of thirty a trip to the mezzanine and upper balcony levels. There are three men's smoking rooms and three retiring rooms for ladies. In the latter there are thirty-five makeup tables for the use of the patrons. On another floor level is a fully equipped and attended first aid room. A trained nurse will be in charge of this room and part of the equipment will be many small cribs where babies can sleep while their parents attend the performance.

Lawrence Lehman will be manager. The assistant manager will be known as the back stage manager and will spend most of his time there.

HODGES WITH WILMER & VINCENT

Jimmie Hodges and his musical comedy company signed up last week to play sixteen weeks in the Wilmer & Vincent houses in Pennsylvania. Hodges opened up this Monday at the Orpheum, Altoona, where he will play for four weeks, with a change of bill each week. Following Altoona, Hodges will play four weeks each in the Wilmer & Vincent houses in Harrisburg, Allentown and Reading.

Hodges has twenty-five people in his company and carries two cars of scenery. He also has a company playing in the West.

LINICK BACK FROM EUROPE

CHICAGO, Ill., Oct. 17.—Adolph Linick, of the Jones, Linick and Schaefer Circuit, returned to Chicago on Saturday, following a six months' European tour. During his travels Mr. Linick made a sweeping survey of conditions in European playhouses and the cinemas of Europe. "Eighty per cent of the films shown in Paris," said Mr. Linick, "are American made."

NEW REPUBLIC OPENING

The new Republic Theatre at Grand and Keech Sts., Brooklyn, will open on Thursday night of this week. The new house seats 3,500 and will offer a programme of motion pictures and vaudeville.

The programme will be continuous from noon until 11 P. M. with a bill change twice weekly.

The opening bill will be headed by Friedlander's "Big Moments in Musical Comedies," a new act with a cast of sixteen, the Innis Brothers, recently with the "Follies," James B. Carson and Co., Keegan & O'Rourke, Mlle. Rhea and the Flying Mayos.

The feature film will be "Clay Dollars." Other films on the first programme will be the "Runaway Train," "The Greenhorn" and a news reel. A 22-piece orchestra will furnish the music. Sigmund S. Solomon is the managing director of the new house, which is one of the largest in Brooklyn.

REVUES OFF SHUBERT TIME

Because they did not measure up to the required standard, three of the large production acts in the shape of revues have been taken off the Shubert vaudeville circuit, and one other may follow shortly. The three big acts which have been dropped are the Moran and Wiser Revue, "Oh What a Girl!" and "Florodoro." The tabloid version of "The Kiss Burglar" may also be dropped. Moran and Wiser are now doing only their hat-throwing act.

The production acts which are considered worth while, such as the Jimmy Hussey Revue, Lew Field's "Snapshots of 1921," the Monroe-Fisher Revue and "In Argentina" retain their bookings.

The gradual elimination of these large musical acts mark the abandoning by the Shuberts of their original plan to return to the old-time "afterpiece" in their vaudeville shows.

MANAGERS HELD RESPONSIBLE

Managers of Shubert vaudeville houses are held personally responsible for the return of all artists' photographs which are used for lobby displays. The photos which are used for lobby displays must be returned to the publicity offices in New York by the theatre managers. Other pictures are supplied which may be used for newspaper displays, and the same care is not expected of these.

PRESERVE KEITH KEYSTONE

E. F. Albee, head of the B. F. Keith vaudeville circuit, was presented with the keystone which formerly rested over the arched doorway of the old Union Square Theatre on Fourteenth Street, which is now being dismantled. The stone has the Keith initials and is highly prized as an enduring souvenir of the early days of the enterprise here.

EX-WINE AGENT IN VAUDEVILLE

Al. Sanders, who in the olden days was a high salaried wine agent, is now in vaudeville and is breaking in a new comedy act called "A 1 Real Comedy." Miss Dorothy Campbell is appearing with him in the offering.

LOEW VAUDEVILLE OUT OF EMPIRE

FALL RIVER, Mass., Oct. 24.—Loew vaudeville will be discontinued at the Empire Theatre after Nov. 3rd. The house after that date will book independent.

POLICY CHANGE FOR CRESCENT

The Crescent Theatre, Little Ferry, N. J., has changed its policy, and is now running two days of vaudeville, four acts each day, and pictures. Ely Sobel is booking the house.

VAUDEVILLE FOR FLEMINGTON

The Palace Theatre (Flemington, N. J.), has started its season with vaudeville.

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VAUDEVILLE

RIVERSIDE

Phil Roy and Roy Arthur, in a clever, but mildly amusing plate breaking and juggling act, did not go over too well in the opening spot. As the olio curtain rises a lot of Chinese jargon is heard off stage, and a blackface comedian enters, clad in the Chinese costume. The act, in the main, consisted of plate breaking, on the part of the comedian, and some clever manipulation by the straight man.

Pietro, the piano accordionist, well known for his work on the phonograph, went over well and did some of his best work at this performance. Starting off with an exceedingly difficult selection from a famous opera, he finished with a bang playing a medley of popular and semi-popular airs.

"The Trimmer," a one-act comedy playlet, presented by Grace Huff and Company, pleased with but little effort. The story has to do with an old lady who has come into a manicurist's shop to have her nails manicured and, incidentally, asks for aid from the attractive "trimmer," whom she asked to inject a little new life in her husband, the old "gent" dying because of his inability to be his former self, the Beau Brummel of the town. The girl promises her support and calls in her fiance, a ball player, to aid her. The incidents that followed the entrance of the old man into the love entanglements were extremely amusing and at once caught the humorous spot in the minds of the audience, who appreciated the wit of the offering. Of course, the old man is pleased with his ability to portray the role of lover again and, after the argument which ensued with the ball-playing fiance, greets his wife, who enters in time to hear the battle of words. After she has scolded him gently the two old people exit.

George MacFarlane and his accompanist, Herbert Lowe, were a small sensation and were recalled for an encore, which they took. MacFarlane, who is a baritone of no little note, sang, amongst other selections, the "Bells of Saint Marys" with telling effect.

MacFarlane tried out a new song by Ernest R. Ball, which was well received.

Ivan Bankoff, in the "Dancing Master," which is an original conception of Bankoff's, went well and would have gone much better had M. Bankoff smiled a little instead of showing his wortiment, for which there was no cause. The girl, Beth Cannon, who portrays the student, deserves much credit for her hard work and her clever dancing. Her work received as much applause as that of Bankoff, and she was deservedly rewarded for her efforts. The accompanist was also fine and is worthy of mention.

Irene Bordoni opened after intermission and was cordially received. Miss Bordoni gives credit in her billing to her pianist, Leon Vavara, who is a fine accompanist. In fact, Bordoni splits the act with him. Miss Bordoni sings her songs in Spanish, French and American and was a riot. However, she gave no encore, even after she received eleven curtain calls.

Harry Burns and Steve Freda, the two wops in an offering entitled "I Think You Touch," were the other hits of the bill. The comedy is gleaned mostly from the balloon trick, the straight man breaking, unintentionally, all the balloons in the basket which the comedian, Harry Burns, is carrying. Steve Freda is clever on his guitar and plays as his feature number Rachmaninoff's Prelude in C sharp minor. Burns plays a mandolin and a clarinet, incidentally getting many laughs for the clarinet, which gets caught on his tongue.

Anita Diaz' Monkeys closed the bill to a rapidly diminishing house, but succeeded in getting over in a fair way.

The offering is the ordinary "string" act seen in vaudeville.

D. S. B.

VAUDEVILLE REVIEWS

PALACE

The first half of the bill was a little too much, the schedule being re-arranged on account of the failure of Venita Gould to go on due to her baggage being delayed. The unbilled act put on in the next to closing position might just as well have been left out for the curtain rang down on the last act at 5:35 P. M.

"Derkin's European Novelty," a pantomime dog act opened the bill, the dogs going through a routine without the aid of the trainer. The dogs performed in clever manner, but as to the novelty of the act we've seen similar acts at the old Atlantic Garden years ago.

An original sort of dance was presented by Pearson, Newport and Pearson in the second spot. The eccentric, soft shoe and tap dancing of the two men, who did many difficult stunts, always co-ordinating the sounds with the music. The girl in the act helped dress the outfit, and recited a poem giving a version of Uncle Tom's Cabin. Their encore was also very well received.

It's almost superfluous to mention that Paul Whiteman stopped the show cold with his super-jazz music offering. There were one or two changes in his repertoire, a jazz version of the intermezzo from "Cavallieri Rusticana" and later a similar version of an aria from "Madam Butterfly." The comedy and novelty music furnished by the versatile musician on the extreme right when playing "Yoo-Hoo" is a sure fire stunt. Mr. Whiteman proved himself to be no mean showman judging by the way his offerings were arranged.

Charles King and Lila Rhodes assisted by Sidney Franklyn at the piano, in "Toot Your Horn," tooted their horn considerably and put all the speed possible in the piece. The act scored strongly, the songs, dances and cross fire being done neatly and cleverly.

Just to say that Ruth Roye stopped the show would hardly be doing her justice. Rather she was acclaimed at the end of her performance which stands in a class by itself. Opening with "Dapper Dan," the first of her character songs, she followed with "Ain't Nature Grand," and two or three Rube favorites, as well as her old success "Robert E. Lee." The encores were numerous and the audience could not get enough of her, each bit being done as though she were there just for that particular bit, and did it in her own inimitable manner. She was one of the four or five forced to make a speech.

Arnold Daly and William Morris closed the first half presenting their comedy from the French, "The Van Dyke," which Mr. Daly has done before with the aid of another partner. The act is great and the histrionic ability of Mr. Daly is given sufficient range. The comedy was of a high order as Daly in the role of a visitor to a Londoner's apartment appears to have gone crazy, when in reality he is one of several confederates who rob the apartment at the close of the act.

A neat comedy skit with music is that of Hal Skelly with Midgie Miller and company. Skelly and Miss Miller make a corking eccentric dance team, one being unusually tall and the other short. As a Mutual life insurance man who is taken for a Mutual movie man, Skelly supplies great comedy.

Venita Gould appeared in the next to closing spot, excused herself and introduced Will Mahoney, who did the best he could, running much too long with his line of hokum. The Avon Comedy Four closed the show doing their act "A Hungarian Rhapsody."

Despite the lateness of the hour the act scored its usual laughing success and held the audience in well.

M. H. S.

FIFTH AVE.

Elaborate production was the keynote of the bill of the Fifth Avenue Monday. Mabel Taliaferro headlined and shared applause honors with Burke and Durkin, Herman Timberg and the Carnival of Venice.

The disguised opening of the Melotte Duo, ladder balancers and tightrope walkers, actually had some connection with the rest of the act. One of the men comes out apparently drunk, carrying a lamp-post, another soon appearing in the same condition. There is some business of trying to light a cigarette which is too long drawn out. The tricks on the wire contain nothing unusual, and even the comedy of pulling down the drop didn't get a rise.

Tommy Martelle is a female impersonator who doesn't attempt to keep his identity concealed until the end of the act, although if he did he would succeed better than many. Moreover, his accompanist does not play a solo. The act is well presented, contains good comedy and got over nicely.

"Bridal Sweet," with George Mayo, was introduced by dialogue between Mayo and Timberg, the author, who is appearing on the same bill. The plot of this act, which might be termed a bedroom farce, with music, concerns three men who are assigned to the same room in a hotel. The girls are represented by the maids. An informal atmosphere in this number, so different from most vaudeville tabloids, is appealing, and Mayo's comedy also got over well. Thirty minutes, however, seems a little too long for it to run.

After Burke and Durkin had given five encores the audience was as enthusiastic as ever, voicing their feeling in shouts and whistles, something rather unusual for the Fifth Avenue. Burke certainly can put over songs that everyone knows, in a way to make them seem almost new.

"Rose of Italy," with Mabel Taliaferro, reminds one of a movie come to life in every particular. The changing of scenes without lowering a curtain (throwing lights in the eyes of the audience), the method of having the incidents of her story acted out as they are being told, and most of all the free for all rough and tumble fight all over the stage savor of the films. Miss Taliaferro is a fine actress, and every member of her supporting company is good, particular mention being due to the police inspector and to Tommassa, played by unbilled people.

Herman Timberg was next to closing and, as usual, he brought down the house. He can play the fiddle, deliver comedy and write excellent material. He has kidding with the orchestra down to a fine art. It was the second time he had appeared on the stage during this performance, but he was accorded an ovation both at the beginning and ending of his act.

Although holding the difficult position of closing, the "Carnival of Venice" was a close second to Burke and Durkin in quantity of applause received. The act opens in "one" with a special drop, and people stroll across the stage in Carnival costumes with masks; the curtain now rises and they are seen in a full stage special playing various musical instruments—a harp, harpsichord and four accordions. One of the girls does a dance, and all unmask. A song follows, then a transcription of the Lucia sextette. The act closed with a number featuring a tambourine solo which was so well received that an encore had to be given. No one left from the audience until it was finished.

His material is good and he handles it with good taste and intelligence. W. D.

WINTER GARDEN

The Messrs. Shubert are presenting this week a bill at the Winter Garden that consists of "real" acts and provides excellent entertainment throughout.

Taftan and Newell opened the bill with a "chink" episode. Their act consists of some clever singing, dancing and instrumental playing, winding up with some daring acrobatic feats. It is an exceptionally good act for number one spot.

Jack Strouse, the black face singing comedian, began with a comic number that was well put over. The gags that followed were entertaining, and the telephone which rings every time one of his gags doesn't go over and informs to cut it out was original and provided laughs. Strouse is a clever performer and could hold a spot further down.

The Rigoletto Brothers, assisted by the Swanson Sisters, presented the most versatile act seen in a long time. The brothers opened with some clever magic tricks, the Swanson Sisters followed with a charming yodeling number that was pleasantly rendered. The ball juggling done by the Brothers was a neatly performed bit, and the statuesque poses were truly artistic. The act winds up with the Brothers playing the accordion, guitar and bass drum, while the Sisters execute a tambourine dance. The act is beautifully staged and expresses fine showmanship throughout, it scored tremendously and took an encore.

Clark and Verdi, the Italian Comedians, reviewed in these columns any number of times, got a fine reception on their entrance. They were as mirth provoking as ever and scored a genuine hit.

Hetty King, programmed as England's Foremost Male Impersonator, opened her act with an original number entitled "Fill 'Em Up." She was nattily attired in an evening dress suit and smoked a goodly sized cigar all through this number, which ended with an inebriate dance. A slide was then thrown on the screen asking the audience's indulgence while Miss King was making an intricate change, and in fact for every change she made the same request was asked. In the second number entitled "Poppy Show" she was togged in a Prince Albert, light grey trousers and top hat.

The Lockfords followed intermission. This act is beautifully staged in a setting of gold draperies. Lockford enters with his partner. He is perfectly made up as Charlie Chaplin and mimics the screen comedian to perfection. The woman does a contortion dance and displays a body that is as flexible as an elastic.

Lord Ains opened with a falsetto voice number that was rendered from the audience. He then stepped on the stage and rendered the light soprano "Cavatina" from "Barber of Seville," getting a nice round of applause, after which he announced in an obviously affected foreign accent that he was going to sing a selection from "La Boheme" in four different voices, Baritone, Soprano, Contralto and Alto. This number ended his rather short offering which got mild applause.

Whipple Huston and Company, assisted by a capable cast of twelve in an offering entitled "Time," were as successful as the last time we reviewed them.

Frank Fay, assisted by Lew Pollack at the piano, got a fine reception on his entrance. He opened with a snappy number and also sang Pollack's "Weep No More, My Mammy." The play bit with Pollack as the "Author" was very funny. Fay then announced that it was foolish for him to do all the work in the act and suggested that any one with talent in the audience to come up and assist him. A colored boy who was a "plant" got up and put over a peppery number, winding up with a fast dance that was a riot. Judging by the applause it seems that the colored chap was the hit of the act.

General Pisano and Co. in "At the Italian Front" closed the bill. M. R.

VAUDEVILLE

COLONIAL

Two grand old names to the theatrical profession honored the bill at the Colonial this week and both of them stopped the show. It was an equal division of honors as though pre-arranged by the audience and neither can say they did better than the other, but both can say they did better than anybody else who has appeared at this uptown house in many a day.

It seemed that they couldn't get enough of darkey songs when Eddie Leonard was on the stage, and after hearing Ben Welch and his chatter on Yiddish home life they kept calling him back until confused through his affliction he accidentally struck his head on the arch.

The bill opened with Brown, Gardner and Trahan, a neat little dancing and singing act with special drops, special material and special dances that never was produced to hold down an opening spot. This act would have fared far better further down the list, but as it was it finished big principally due to the unusual effort to warm the crowd up in the finishing number.

Vincent O'Donnell, billed as "The Miniature McCormack, remembered as one of Gus Edwards' promising youngsters, came second with a collection of songs entirely fitting to the character portrayed and finished to a promising ovation.

At this time the Fliverton Family in their fiery steed of the well-known Detroit make dashed on with old man Fliverton and the Fliverton family. Appearances have it that there were many Ford owners in the audience because this act went over for more than the usual amount of laughs.

Will Mahoney followed in "Why be serious," and when he left the stage he had the audience asking themselves that question. It might be added here that Mr. Mahoney is one of the rare ones on the vaudeville stage today who has discovered a new way to put comedy over and make his audience laugh, though ten minutes after doing so they are ashamed because they just can't decide what it was they were laughing at. It is like the embarrassing moment of being caught laughing when there is no apparent reason for it. But comedy is not all that Mr. Mahoney has to offer. He dances and dances well and a dancer who dances well always makes a whirlwind finish to three bows.

Roger Imhof, Marcelle Correne and Co. with their "Pest House" sketch came next, closing the first half and threatening to tie up the audience in a laughing knot. The "coal in the bed" bit is unusually clever as well as funny and a lot of credit must be given this act for being able to put this style of comedy over.

George F. Moore and Mary Jayne opened the second half of the bill in an incorrectly billed act. "A little of this and a little of that." As far as Miss Jayne is concerned it is a lot of everything with the whole lot done well. Miss Jayne is that type of a good singer who can dance and to top it off has a pretty face and a contagious personality.

Eddie Leonard, assisted by Stewart and Olive, came next, stopping the show. That Mr. Leonard has not lost his eye to the show business can be seen by his judgment in selecting his support. The dancing of this man and woman team would stand out on any bill.

Ben Welch, led on to the stage to a bench by Frank P. Murphy, came next to closing. We have already chronicled what he did and add that it wasn't through sympathy either despite the fact that many a nearby lady was seen to swallow hard as he left the stage.

Dare Bros., a clean-cut athletic act, closed, and like most closing acts only half the audience saw the finish. Still that can't be held against an act, for what act could satisfy an audience after seeing two folks like Eddie Leonard and Ben Welch.

E. H.

SHOW REVIEWS

FOURTY-FOURTH ST.

A perfectly balanced bill is being presented this week at this theatre. Brenk's Golden Horses opened the bill with a spectacular posing novelty.

Frank Jerome entered and had a little discussion with the audience and then announced that perhaps they might like his offering, and perhaps not. He then proceeded to ask what kind of a poem they would like, and when a request came he did a dance. The rest of the act consisted of some clever acrobatic dances, hokum and Russian stepping. The act went over big for number two spot.

Ernest Evans and his Girls in an offering entitled "Wedding Bells" opened in a pretty setting representing the interior of a cathedral. Miss Nell Mattingly sang a pretty bridal number, then the bridesmaids preceded the groom who entered and sang a number reminiscent of the bachelor days. The rest of the act consisted of some excellent singing, dancing and instrumental playing.

Dickinson and Deagon got a good round of applause on their respective entrances. Dickinson at first appeared and announced that he was looking for a little girl he lost, entered Miss Deagon, who spoke in a baby-toned voice that drew many laughs, some funny patter followed and then Dickinson sang "Sunny Tennessee." After finishing this number he announced that he wrote this number. Miss Deagon re-entered in kiddie dress and proceeded to do some more lithping. She finished up by weeping over the man's shoulder, and when he asked her why she replied "My papa got so tough we had to kill him."

James Barton & Co. presented a comedy skit that was a riot. The scene is set in a cafe, and Barton's inebriate argument with a man and woman sitting at another table was a scream from start to finish. The cast rendered competent support. For an encore Barton did an eccentric dance that was a riot.

Ciccolini, the tenor of the Chicago Opera Co., entered dressed in costume of Mario in "La Tosca," but did not sing one aria of above opera. His first number was "Little Mother of Mine," the next number was "The Bell of San Gusto," then followed a scene from "Faust," and for encores he sang "Mother Machree" and "Little Pal o' Mine." Ciccolini has a pleasant tenor voice and likable personality. He went over well.

Joe Bogann's Troupe started their act with clown bill posting. One of the members then sang a number that was well rendered. The act then winds up with somersaults and acrobatics that were truly amazing in velocity and speed. The act has enough stunts to supply a circus. It went over big.

Cecil Cunningham in a very effective grown of baby blue cloth trimmed with Nile green lace and silver tassels, opened her act with an introductory number. She then sang some foolish number which she claimed were sent to her by foolish songwriters. They were quite amusing. "Florian's Song," by Godard, was excellently rendered, and the French accent song "Tra-la-la" was very piquant. Her act terminated with character impression songs. She scored.

Bert Hanlon breezed in and get a tremendous round of applause. He immediately won the audience with his pungent humor and well-rendered comedy songs. He was a knockout, and when he was recalled announced that owing to the length of the program he will do a encore. His Hebrew dialect speech was uproariously funny and could have taken several encores at the late hour, but did not.

Pedersen Brothers closed the bill with aerial feats. M. R.

ALHAMBRA

Opening the bill are Page and Green, two clever boys who make a specialty of acrobatics and tumbling. The act was well received, and scored well in the first spot on the bill. A feature of the act was the chair fall from three tables which were stood one on the other. One of the partners, who is the more athletic of the two, gets the tables swaying until they all but fall, then flips himself, on the chair, off the tables, landing in a sitting position on the floor.

It took three minutes to take up the olio sheet for the second act, Kenny and Hollis. The cause of the delay was to give the audience the opportunity to read the signs on the number two drop. The signs were not particularly amusing, nor was the act, which was a sidewalk patter between a comedian who was supposed to be a doctor, and his "straight" partner. The comedian's idea of a way to glean applause is to ask the audience to "Make Me Dance." He even goes into the orchestra to convince the patrons of the theater that he is a terpsichorean artist. The act got a fair hand at the end, however.

Buckridge, Casey and Company were very good, and have an exceptional offering. A man and woman opened with a duet, which was well received, and were followed by two boys, dressed in Eton jackets and English morning trousers, who were really clever with their dancing. The steps were evidently original, and were put over in a neat way, scoring well with the audience. After this number came a pleasing and effective Chinese number, with the man and woman singing first solo, then duet, the boys in costume doing a snappy little dance number. The pianist showed himself to be capable on the instrument. The company closed with a Spanish number which was a riot.

Holmes and La Vere had no difficulty in holding down the fourth spot, and were a riot in themselves. The scene opens in "one," with the artists seated in a box. After a family argument which was witty and clever, the two go to sleep, and dream they are doing the act of Holmes and La Vere. Miss La Vere, in this case, is dressed as a man, with Holmes playing the piano. After the vaudeville act of Holmes and La Vere is over, the set is darkened, and, when delighted, shows the same couple in their original costumes, sleeping in the box. The act was a sensation, and went over exceptionally well.

Parlor, Bedroom and Bath, miniature production of A. H. Woods' show, was rather risque, but, nevertheless, scored. The comedian, Reggie, caused much laughter, and the show girl, the husband, his wife, the bellboy, and Reggie's wife all came in for their share of the laughs, but the act closed without much demonstration on the part of the paid admissions.

Frances Pritchard and her two dancing partners went over well with their funny jazz dancing, and impersonations.

Daphne Pollard was her usual riot and needs no remarks by this critic.

Lewis and Dody, Jewish comedian and a "wop" straight man, were a howl, or, a "wow." There is much amusing comedy in this act, which is rather out of the ordinary. The first half of the act is taken up with one song, which has many humorous verses. The two boys have an acute sense of showmanship and used it to advantage in their offering. Although they came back six times to sing their first song, the crowd still called for them. It was 11:35 when the show closed.

D. S. B.

Helen Goodwin, just closing a tour of the Loew circuit with a single, has opened with the LaVars Revue.

NEW ACTS

(Continued on page 12)

DOYLE AND CAVANAUGH

Theatre—Flatbush.

Style—Singing, talking and dancing.

Time—Fifteen minutes.

Setting—Special.

The act of James Doyle, formerly of Doyle and Dixon, and Evelyn Cavanaugh, an exceedingly beautiful blonde, went over with a smash on its first showing. The first scene is in an apartment house, the two alternately punching the elevator bell. Doyle speaks to Miss Cavanaugh, and gets the cold shoulder, but finally the two get together, and after a few moments of comedy talk, go into a special number called "I Don't Know You." The music and the lyrics were catchy, and had a peculiar little lilt that attracted the ear. At the conclusion of the song, the partners did a nifty little routine dance with the grace and ease for which the Doyle and Dixon team were famous. The dance and song were well received.

The two, after the applause had subsided, seated themselves on a small bench, and Doyle immediately started to make love, for which attempt Miss Cavanaugh scolded him, saying that match-making should be done in a parlor. Doyle produced a whistle, gave a long blast, and the drop changed to that of a parlor, by means of four wires, which allowed the top of the original drop to fall to the floor. A parlor set is painted on the rear of this drop, thus making two separate scenes in one. The quick change caused laughter, and applause.

After the change of set, the two, with some cute patter, went into a song, which brought down the house. The song, however, was a little risque, and was concerned with an architect's plans for a little bungalow. The ensuing argument was to determine where Doyle should sleep, after they are married. The two finished with a dance, but the audience made them take an encore, which consisted of a specialty dance by each. It was only natural that Doyle should take the house with his dance, and the audience wanted to hold the two even after the encore. The act is the quintessence of class, and should be able to hold down a late spot on any bill.

D. S. B.

HENDERSON AND HOLLIDAY

Theatre—125th St.

Style—In "One."

Time—Singing and talking.

Setting—Six minutes.

Henderson and Holliday are two colored performers who sing and talk only, cutting out the dancing which every audience looks for in a colored act. A good dance would help it over the rough spots, of which there were many crowded into the six minutes. The two have good personalities and should do well, but the material is poorly arranged.

In the first place, the act opened with a song that has long since been worn out. They harmonized and were not good on the selection. Following this song was a lot of patter that, done by men who are easy in their parts, would have been funny. The two show a lack of finish and a shaking of the knees that was unwarranted.

Following the patter came a medley of Irish songs. It was a good number and showed that the two have originality.

One thing that was inexcusable was the use of green and blue lights in the "blues" number. The lights are hard on the eyes and should be cut from this performance. The act, if worked up, would have the goods to open a big-time show.

D. S. B.

VAUDEVILLE

JEFFERSON

(Last Half)

For the past few weeks business at this house has been steadily increasing, and now it is not uncommon to see a capacity house most any afternoon or evening during the week. Nell Shipman in the feature picture, "The Girl from God's Country," is being shown and Manager Gormon has an attractive set covering the entrance of the theatre. Levine and Walter opened the bill with their acrobatic and strong man feats, presenting it in a novel and pleasing manner, just as though a fellow had dropped in to pay his chin a visit, pulling some good stunts in the meantime.

Helen Moretti in the second spot revealed a voice of brilliancy and quality. She opened with the difficult "Gianinni," following that with a semi-classical ballad, and closed with "Sole Mio." For an encore she sang Tosti's "Good Bye." All of her selections were in an unusually high key, reaching the notes easily, and sweetly, going through her routine in modest though finished manner.

Duffy and Keller are doing the same act formerly done by Duffy and Mann, "Via Telephone," that of a girl and lingerie salesman. The act does not suffer by substitution of Miss Keller, improving it if anything. She has good stage presence, a pleasing personality and a pretty good voice.

"Merlin" went over in good style with his magic tricks, slight-of-hand performance, and card tricks. With the aid of an assistant he specialized on the card stuff, which was good, though a little too long and dragged toward the end.

A peculiar sort of act with apparent signs of newness was the offering of Dunbar and Turner. At the opening the man was straight and the woman com'c. The woman clowned a bit in a gown that was a burlesque on a Follies creation, and the man did some singing and yodeling. For the next bit the woman did a ballyhoo for a Hindu conjuror. The man in Hindu costume, assisted by the woman, did some stunts as a travesty on a magic act. This was entirely too long and overdone, especially the weird noises that emanated from the man. They closed with a song and dance, the woman wearing a crazy quilt abbreviated costume. The eccentric dancing was the best part of the act.

Nat Nazzaro and Company stopped the show with their offering which is a model act of its kind. Though Nazzaro prolongs his smile as he goes along, and still persists in saying that he was seven years old eleven years ago, and then announces that he is just seventeen, he makes up for it all with his dancing and stunts which he does toward the close of the act. The jazz band supplied what was expected of them. The girl dancer did her bit very well.

Morey, Senna and Dean, two men and a girl in the next to closing spot managed to score due to their ukelele, banjo playing and singing at the end of the act. The St. Orges, two men and a woman, closed the show doing acrobatic and aerial feats.

M. H. S.

KEENEY'S

(Last Half)

Archie Onrl and Dolly opened, and made good with their painting of a windmill on the Zuyder Zee. After this was finished the two did some rapid manipulation of golf balls, and billiard cues. The feature of the act is the balancing of an umbrella stand, on three parasols, on Onrl's head, while at the same time he juggles three umbrellas, finally tossing them into the stand.

Mary Maxfield, a large blonde comedienne, created quite a little mirth with her antics. She flitted with surprising ease about the stage, and generally attempted to satisfy the audience that Eva Tanguay had nothing on her.

Grace White & Company, held down the third spot with ease. Their offering is built around the statement that "True love never runs smooth." The offering was neat, the repartee swift, and the artists polished. The company mentioned in the building consists of a man who is above the average as comedian.

Frank and Wood did some very acceptable dancing, and acrobatics, and scored well. The two closed with some neat tumbles that got them across.

The "Pearls of Pekin," a girl revue, was the feature act. The story of a Chinese laundry which is turned into a "chop suey" palace. Very clever. The juvenile is a good eccentric dancer, and was given credit for his work. Much could be said about the Chinese comedian, who was funny, in a ridiculous manner.

Greenlee and Drayton, two gentlemen of color, did some very acceptable work as dancers and linguists. The boys spoke French, Russian, Hungarian, Yiddish and German, to the amusement of those present. They were a riot, and scored heavily.

The Six Stellas closed the bill with some acrobatics and dancing, and finished up nicely as the conclusion to a very good bill.

D. S. B.

PROCTOR'S 23rd STREET

(Last Half)

Musical Hunters opened the bill to a packed house. We reviewed this act in these columns a few weeks ago, and after seeing it once more, we still find it an entertaining musical act for number one spot.

Flanagan and Stapleton work in a special drop representing a small town railway station. Flanagan is a traveling salesman, and is roasting the town before leaving it, but when a pretty girl enters he changes his mind. He starts a flirtation, at first she's a bit cold, but after a while warms up to him. Flanagan sang a number to her, displaying a rich tenor voice, and the rest of the act consisted of clever singing, dancing and patter. The act is refined, and not lacking in class. They could hold a better spot to advantage.

Four gossips, work in a special setting representing a futuristic garden. The act consists of a lot of gossip, the women talk behind their back, but when they are in each other's presence, they shower the very person they've been gossiping about with compliments. The rest of the act is a concoction of singing, and harmonizing.

Rodman and Wells were a scream from the very beginning. The house olio slowly arises, and in two, a gypsy camp is seen with a gypsy fortune teller reading a rubic's fortune. The dialogue that ensues was exasperatingly funny, and the most enjoyable part about it was the originality of the patter. When in the end the rubic claims that he was never married the gypsy answers "Oh, I'm not really a gypsy, I'm a society woman looking for thrills," upon which the rubic replies. "Isn't it funny how we crap shooters get together," the foregoing might not read so funny, but it caused a hysteria of laughter in the audience. The act winds up with some eccentric dancing and singing. This act stopped the show.

Wilson and Kelly did an act intermingled with songs and burlesque dancing. Their comedy was of the burlesque type but they managed to extract many laughs.

The El Roy Sisters closed the bill. The sisters have improved their act one hundred per cent since we last saw them. They work in a special cyclorama drop, and are accompanied at the piano by an excellent pianist, who also plays solos while the girls change. The routine of roller-skating dances are excellent, and they held very well for a closing act.

M. R.

125TH STREET

(Last Half)

It was Fall Festival Week at the 125th Street, and before the vaudeville portion of the entertainment began at 2:30 they were standing three deep in back of the orchestra at the Thursday matinee.

Hughes and Moore, a mixed dancing team working entirely in one gave the show a good start. Their exhibitions of buck and wing and soft shoe stepping were well received.

Alexander and Robins followed. One of them makes a fair negress impersonator, but his falsetto voice was rather strained, and it is doubtful if anyone had not guessed his identity before the act closed.

Carles and Inez have a really clever written act, and they present it well. The talk is amusing and the singing good, but the girl's personality and the man's dancing are the strongest features of the act.

Will J. Ward is doing a single now. He opens with a comic song describing his former act and why he had to drop the girls because of his wife. The rest of the routine consists of songs built around an Irish party. Mr. Ward succeeded in stopping the show, delivering "Ain't Nature Grand?" as an encore.

"Two Little Pals" is a spectacular musical tableau with twelve people. The act scored chiefly through the efforts of a clever comedian and comedienne, who have a couple of scenes together that are riots. The theme song "Two Little Pals" is better than the average.

The 125th Street audience liked Webb and Hall, who created a lot of laughter with slapstick comedy, such as one poking the other's hat off with the bow while playing a violin. One of them sang a song which it was hard to tell whether to regard as serious or burlesque.

An Irish singing, talking and dancing act closed the show. The chief objection to this offering of William O'Clare and Company seems to be that it drags a little. It is prettily costumed and the scene is neat looking.

W. D.

RAYMOND AS PINCH SPEAKER

DAVENPORT, Ia., Oct. 17.—Al Raymond, "The International Statesman" appearing here at the Columbia Theatre, stepped in as pinch hit speaker at a Rotarians' dinner and carried off the honors of the occasion.

Disappointments by several big speakers forced the organization to call on Mr. Raymond, and according to local critics, more than filled the place of the missing orators.

STATE

(Last Half)

The bill at the State though not carrying a headliner is on the whole a very good layout of well balanced acts.

George and Lilly Gardner opened the show with their Xylophone act to a very good reception. This house caters to a musical audience and the appearance of anything musical is well received. This act uses two instruments, that are well played and cleverly programmed. With a bang finish they took two bows.

Charles and Cecil McNaughton came next with a clever little act well dressed and well staged except to get more out of its possibilities the lady should dance more. What little dancing she does leads one to suspect that she can do more. On the whole the act with its special songs went over very nicely for two bows.

Uber Carleton does an Al Jolson turn even to the using of some of that comedians gags such as the one about the men who sprinkled salt on his troupe to make people think it was dandruff. Appearances indicate that Mr. Carleton could have a much stronger act were he to stick to his own personality and not try to adopt that of another.

The St. Clair Sisters and Company do a very pretty dancing act in 'four'. The billing is misleading, as one of the sisters is an impersonator. The company consists of two men, a singer and a pianist, but most of the work is done by the Sisters. As its reward this act took three bows.

Morris & Shaw is an old act around New York and is known as a standard product. This team (two men) lived up to their reputation by keeping them laughing for ten minutes and then almost stopping the show.

Jackson, Taylor and Company completed the bill with syncopated singing and dancing that finally placed it in the hit spot of the program. The lady is a clever "coon shouter" while the man and his pianist carry their share of the load very E. H.

FIFTH AVENUE

(Last Half)

On Thursday afternoon this house presented a show that consists of real vaudeville acts.

Kramer and Tarrell opened the bill with some classic acrobatic feats. Their routine was performed in a smooth and excellent manner.

Dave Berrie announced that he was not going to imitate Frisco or Pat Rooney, and then proceeded to sing a snappy number. He accompanies himself at the piano, and also played a selection on the instrument. Berrie has a clean cut personality and could hold a worthwhile spot if he could improve on the comedy end.

Charles and Madeline Dunbar have a very funny act. Dunbar prances back and forth doing some nutty numbers. He is capably assisted by Miss Dunbar. His imitations of a cow, hog and dog were a scream. The act winds up with a kid number that stopped the show.

Mabel McCane has a pretentious production in eight scenes, and a supporting cast of four clever men. The act is much along the Operetta style. For details see under "New Acts."

Bert Green, the Pathé News Cartoonist, made his first public appearance at this house and went over well. For description see under "New Acts."

Moore and Jayne have a very clever act. The material they use is excellent and very original. Moore at the opening impersonates a silly ass Englishman, he has a very funny scene with his partner, who is a very capable assistant, and has an excellent voice. Moore follows with other impersonations but the most impressive was that of "The Great Lover."

Lloyd and Rubin were on before closing, at the opening they do a comedy dance that was well rendered, and got many laughs. Some good hokum followed and Rubin turned out to be a clever Jew comedian. They finished with a burlesque dance, and for encores did some peppy stepping that was a knock-out. Considering the late spot, they scored tremendously.

Tennessee Ten closed the bill. The act consists of ten clever darkies, who do singing, dancing and play instruments. The act is of the Minstrel Show type, and did splendidly for a closing act.

M. R.

KILLED BY AUTOMOBILE

CHICAGO, Ill., Oct. 17.—Mrs. Mary Flemen, wife of William Flemen, the agent, was fatally injured when struck by an automobile driven by Miles O. Shively. The accident occurred at Thorndale and Winthrop Avenues on Thursday. Mrs. Flemen was immediately rushed to the nearest hospital, but her injuries were so serious that she died almost immediately. The deceased was 28 years of age and had played in vaudeville with her husband in a comedy sketch.

Josie Rooney & Co., sister to the famous musical act as the hit of the bill. Due to the fact that the show had to be cut in order to make room for a local dancing contest Miss Rooney could not give the audience all they demanded at her act's finish.

E. H.

REGENT

(Last Half)

The usual crowd, the majority of which were men, were in their seats at this theatre, when Frank and Ethel Carmen, the hoop-rollers, appeared. All sorts of stunts were done by the man and woman, who are clever manipulators of the hoops. The wheels were jiggled, skidded, twisted, twirled, thrown—in fact, everything that was conceivable was done, and the act closed to an enthusiastic hand in the opening spot.

Martelle, a female impersonator, stood the test in the generally admitted hardest spot on the bill. He is clever, and handles his material in a manner that caused quite a little comment. He has quite as gorgeous settings in "one," as any impersonator, and carries himself in a clever manner, and in a way calculated to deceive the looker-on. His voice is exceptional, in that it is fitted for the work he makes the most of a good opportunity.

Dalton and Craig, in "Aladdin's Lamp," proved to be a big success in the third spot. The act is somewhat unusual, in that it deals with humor, sentiment and comedy. The first of the series is a burlesque on the old-time melodrama. The snow falls as the heroine enters (she throws it in the air) with her baby. Followed some very attractive costumes, those of the grandmother in her wedding dress, and the girl of 1950 in her exaggerated style of marriage gowns. The latter caused much exclamations, and some laughter by the young girls and fellows in the orchestra. The act went over big, and took, at the conclusion six calls.

Miller, Packer and Selz, a girl, a German comedian, and a "nut," were a howl all by themselves. The act, primarily, was a very mild attempt at comedy. The "nut" had his teeth blocked out with black paint, and wore the common incongruous dress usual with the type. The German comedian (?) was not even mildly amusing, in the mind of the critic, but the gallery applauded.

Herschel Henlere, whom we reviewed at the 81st Street Theatre last week, had "Madame Skidakadink" with him this evening. A very striking blonde, who makes funny attempts to sing, under the direction of the music leader, who is Mr. Henlere. The comedy is neat, clean and clever. Henlere did a very fine rendition of a poem concerning a case of a concert pianist who had lost his arm, and played the "Rosary" with one hand. At the conclusion, the blonde, (her name is too long to write), appeared with a saxophone, which she played in a fetching manner. The act was the hit of the performance.

The act "Flirtation" closed the show. There are some good dancers and some good singers in the piece, although there is little of either done—but the comedy talk made up for the lack of music and dancing. The offering was well received.

D. S. B.

PROCTOR'S 58th STREET

(Last Half)

In comparison with its bills in the past, the one offered for the last half of the week at Proctor's 58th Street Theatre can only be considered fair.

The opening act "The Toyland Follies," a manikin act and a very good one at that, offers a little something different, getting away from the beaten track of starting a show off with acrobats or jugglers.

Frossini came next with his accordian playing principally classical selections. Music is this house's long suit and Frossini was sure of a good hand before he started to play. His melody of popular airs had the crowd whistling and he left the stage to three bows.

Thompson & King a man and woman comedy with a few songs went over, but did not get all an act with its material should have gotten. The bootblack bit at the opening of the act was the best. No bows.

Wahl & Francis were one of the high spots of the program. Both the man and woman play the piano while the man also plays a very good violin. A number of cleverly written songs sung by the lady did considerably towards putting this act over for three bows.

Thomas J. Riley and Co., with his sketch moulded along the lines of bringing up father came in for the lions' share of the evening's laughs. A bit of business unusually clever both in material and manner of putting it over was the poker game between Riley, his daughter and the butler.

The Three Haley Sisters with a clean cut little act put over some pleasing harmony while one of them in a clever fashion added a touch of light comedy here and there. This act was forced to return and do another number.

Josie Rooney & Co., sister to the famous musical act as the hit of the bill. Due to the fact that the show had to be cut in order to make room for a local dancing contest Miss Rooney could not give the audience all they demanded at her act's finish.

E. H.

VAUDEVILLE

EDITH CLASPER AND CO.

Theatre—Jefferson.
Style—Dancing.
Time—Twenty minutes.
Setting—Full stage (special).

Cups with portiere effect in the rear, revealing another colored drop. Two boys, in evening clothes opened the act with a song about dancing their way into the girl's heart, and then go into a dance. Going toward the wings, each call the same telephone number at the same time, telling each other that they have a date with the same young lady. One says that he is better qualified to marry her because he has \$10,000 and the other resorts with the information that he has four quarts.

One of the men retired as the girl made her appearance and she danced with the remaining fellow, combining some acrobatic features with the dance which was graceful. The other fellow came on and sang a song for the next bit until joined by the girl, and they gave their version of some of the modern steps and dances. Following this, both men exchanged notes on their progress, etc., and they did a series of doubles and singles showing each other how well they could dance. Some of their steps were intricate and the high and back kicks of one of them were unusual for a man and went over very well.

Miss Clasper's next entrance was novel, and executed in cute and dainty manner. She stepped out of a large hand bag sort of affair made of silver cloth, which was lowered from above the stage; with the aid of the spot this was very effective. As a ballet dancer, in a neat costume of colored iridescent material trimmed with white fur, with streamer here and there, with mirror in hand she gave a graceful exhibition of toe dancing, after which she returned to the huge bag, closed the lid and was raised up above out of sight. The boys came on singing "Where There's a Will There's a Way," going into a dance, and soon joined by the girl who was clad in an abbreviated orange colored dress with hat to match. The act closed with the three dancing.

The act of course is something on the style of the Frances Pritchard and similar dancing acts. The turns moves along smoothly, the dancing above par, and the personality of the trio, especially Miss Clasper, are pleasing. They have an excellent manner of working, and their voices are pretty fair.

A clean, neat and clever dancing act deserving a spot on any big time bill.

M. H. S.

BERT GREEN

Theatre—Fifth Ave.
Style—Cartoonist.
Time—Fifteen minutes.
Setting—Special in "One."

An announcement was thrown on the screen informing the audience that it was Mr. Green's first public appearance and that he was Pathé's animated cartoonist. Mr. Green then appeared and proceeded to tell the audience what a task it was to be a movie cartoonist. Several of his cartoons were thrown on the screen, and one explained the evolution of an animated cartoon. The lights went up and he drew a cartoon of the late Col. Roosevelt. He finished the act by drawing one of his own characters and then placed it near the screen, the lights were then turned out and the character appeared in animation. The idea is very clever and is supposed to represent his cartoon character in a bad frame of mind, he is tired of being drawn all the time and Green getting all the money for exploiting him, so he plays with dynamite and blows himself up. The effect was startling and provided good entertainment throughout. This act is quite a novelty and went over big at this house.

M. R.

NEW ACTS AND REAPPEARANCES

HETTY KING

Theatre—Winter Garden.
Style—Male impersonator.
Time—15 minutes.
Setting—Special.

Hetty King, programmed as England's Foremost Male Impersonator, lived up to every word of the above billing. The first number she does is entitled "Fill 'Em Up." In this number she is natively togged in an evening dress suit and she smoked a goodly sized cigar all the way through. This number ended with a well-routineled inebriate dance.

In the next number she was attired in a Prince Albert, light grey trousers and top hat. The number was entitled "Poppy Show" and was excellently rendered. A slide was then thrown on the screen asking the audience's kind indulgence while she was making a change, in which she was dressed as a Jack Tar.

The last number rendered was Scotch and she was dressed in kilts, and the Scotch dialect she used was quaint and accurate. This number scored tremendously, and at the end the applause was terrific. She made a little speech of thanks and could have taken several encores, but didn't. M. R.

ALLEN AND CANTOR

Theatre—Proctor's 23rd Street.
Style—Singing and piano.
Time—Twelve minutes.
Setting—In "One."

Two girls open with an introductory number. Miss Cantor, who is at the piano accompanying, has a very pleasant personality, while Miss Allen puts over numbers in a likeable manner. The trouble with this act is the material the girls have chosen; they use several numbers that are quite worn out from popularity. They did excellently with the new ones, however, and put over "All By Myself" in a style of their own. Miss Cantor also sang "Mammy, Weep No More" in a plaintive manner that won approval and got a tremendous round of applause. The girls are not lacking in pep and comeliness, and put over several other numbers in a fashion that made the audience feel the girls were "there."

As the act stands now it is a good one for the three-a-day houses. However, with some special material written for them, the girls would make a corking good number two spot for the big-time houses.

M. R.

FADS AND FROLICS

Theatre—Proctor's 23rd Street.
Style—Miniature Revue.
Time—Eighteen minutes.
Setting—Special, six scenes.

This act is a sort of a miniature Revue in six scenes and consists of five girls and a man.

The first scene is a gown and millinery shop. The lover is buying his loved one some pretty hats and gowns. He sends his gifts via four little maids. The scenes that follow are well executed and staged, and the material in the Revue consists of some cleverly written songs and well routineled dances that are not cleverly rendered by the chorus girls. The act leads up to a church scene, where the lovers finally get married.

This act has a very clever idea, but it needs a lot of rehearsing yet before the idea could be called achieved. With a good whipping into shape, however, the act stands a chance of holding a good spot in the first-class houses.

M. R.

ETHEL DELMAR & CO.

Theatre—58th St.
Style—Dancing.
Time—Thirteen minutes.
Setting—In "full," special.

The act, without doubt, is one of the neatest and cleverest dancing acts which this reviewer has seen in a long time. Miss Delmar, in very becoming gowns, was charming. Her beauty is rather piquant and shows to advantage in her costumes, as well as in the dancing she does. She is ably assisted by two young men, who are also masters in the art of terpsichore. Each of the three does a specialty dance, for which much deserved applause was given.

There are special drops in "four," which are used to aid in the portrayal of the different and varied dances. One, in particular, is a scene on the canals of Venice, and the interpretative dance which followed was exceptionally fine.

The three closed with a costume dance written around the Ku Klux Klan. It was effective, both in the costuming and the dance itself.

The boys, in the opening number, wear Tuxedos, but use what appeared to be soft collars. However, this is a minor point. Regulation dress would look better. The act is excellent as it stands and is in shape for presentation in the big time houses. It shows class, style, refinement and everything needed to make it a fine offering. D. S. B.

SABBOTH AND BROOKS

Theatre—23rd Street.
Style—Singing and talking.
Time—Twenty-two minutes.
Setting—In "Three," special.

At the opening of the act a blue and silver curtain is shown in "three," with a small aperture in the centre of the stage. On either side of this opening there is a life size portrait painting of a man and woman, respectively.

The man enters with the woman under his arm, and received a laugh on his entrance. After a dual number and some wise old wheezes each does a specialty song number, the man interspersing in his number a few dance steps. A single dance was executed by the man, who is original in his choice of working steps. He received applause on the dance, and the two started with their jokes again. The act seemed to be out of the ordinary, for the performers showed distinction and dignity, even in the "mut" stuff that was used. The closing song took the house, "I hope you like us, folks." A good clean comedy act, played by a capable man and woman, which should hold down, with ease, a second spot on the big-time routes.

D. S. B.

SOSMAN AND SLOAN

Theatre—Proctor's 23rd Street.
Style—Patter and singing.
Time—Fifteen minutes.
Setting—In "One."

The act opens with a couple quarreling, the quarrel is all about another woman the man had flirted with. They manage to work this scene up with speed, and the repartee back and forth was very amusing. The woman then sang a sentimental number, and displayed a rich mezzo-soprano voice. The number was well rendered, and drew a deserved round of applause, the man also put over a comedy song in a clever manner.

The lovers finally make up, and the act winds up with a comedy number that was well put over, and drew many laughs. The act did splendidly at this house.

M. R.

MABEL McCANE AND CO.

Theatre—Fifth Avenue.
Style—Musical Operetta.
Time—30 minutes.
Setting—Special, eight scenes.

This is a pretentious musical production and is staged in eight beautiful scenes, the supporting cast consists of four men who sing, dance, play instruments and put over lines in a clever manner.

The idea of this miniature production is along the Operetta style. The first scene is a gypsy camp, a vocal selection is rendered by one of the gypsies, then Miss McCane, who plays Will-o'-the-wisp, enters leading a diminutive donkey.

Will-o'-the-wisp is loved by a country boy, there's a little scene of tenderness between them, and then she proceeds to read her own fortune, and the scenes that follow are supposed to be the unfortunate things that would happen to her were she to forsake her true lover.

The second scene is the garden of hearts, she is beloved and worshiped by men, and in the succeeding scenes she ruins them, then turns them down. The last scene is a sort of a Suicide Club, the men whom she has turned down vow to avenge themselves, and when she undauntedly appears one of the men stabs her. Her dying words are "I've Gone Through Life!"

A beautiful aria named "Will-o'-the-wisp" is carried through the succeeding scenes as a sort of a motive, and is sung by her true love, who continuously beckons her to come back to him.

The lights are flashed out, and we are again at the gypsy camp. Will-o'-the-wisp has finished reading her cards and upon realizing what happens in the world sham and glitter, embraces her lover and vows to remain true to him. The production ends with gay air sung by her and the ensemble. The scenes were charming throughout and Miss McCane acquitted herself capably. The only fault we found was in the rendition of the dancing numbers. They lacked clean-cut routine, but this can be easily remedied.

M. R.

LAURIE ORDWAY

Theatre—Proctor's 23rd Street.
Style—Patter songs.
Time—Eighteen minutes.
Setting—In "One."

Miss Ordway entered and announced with a specially written number that she was going to present a miniature Revue. The act, however, turned out to be a series of character impersonating songs. She is accompanied by an unprogrammed pianist. Her first number was a clowned version on Kipling's "Vampire." She is dressed in a flaming red gown, and she was indeed funny in this number.

The second number is the "Blushing Bride," and the third was that of the "Married Woman." Her burlesque rendition of these characters were a scream from start to finish.

M. R.

J. BARRETT CARMAN

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Style—Comedy.
Time—Seven Minutes.
Setting—In "One."

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Founded in 1853 by Frank Queen
Published by the

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WALTER VAUGHAN, EDITOR

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Yours very truly,
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ton and Lawrence D'Orsay were also in the cast.

Harmony—A song entitled "Under the Paint and Powder," by Arthur J. Lamb and Paul Knox, was published by the Union Music Co. of Cincinnati. Arthur J. Lamb also wrote "A Bird in a Gilded Cage."

R. E.—"Eleanor Robson" made her professional debut with T. D. Frawley's Co. at the California Theatre, San Francisco, Sept. 13, 1897, in "Men and Women." She was a Liebler star for several seasons.

R. R.—Florence Reed made her debut at Proctor's Fifth Ave. Theatre, New York, in 1900 in a monologue. She later became a member of the Proctor Stock Co. She also played leading business in May Irwin's Co.

J. P.—"The Messenger Boy" cast included Jas. T. Powers, Georgin Caine, Geo. De Long, May Robson, George Honey, Rachel Booth, Jobyna Howland, Harry Kelly and Agnes Waybourn, at Daly's Theatre, New York.

14—Louis Aldrich played in "The Danites." In conjunction with Chas. T. Parsloe he starred in "My Partner," opening at the Union Square Theatre, New York, Sept. 16, 1879. He died at Kennebunkport, Maine, June 17, 1901.

S. O. S.—Dustin Farnum, Olive May, Edgar Selwyn and Wm. Haworth were with the "Arizona" Co. when it was presented by La Shelle and Hamlin at the Academy of Music, New York. Mr. Selwyn was cast as "Tony Mostano."

Chief—The White Rats of America were incorporated in 1891 by George Fuller Golden, Mark Murphy, Thos. Lewis, Martin Fuller, Sam J. Ryan, John Russell, Frank D. Bryan, Robert L. Dailey, Thomas A. Gillen and James F. Dolan.

W. B.—David Warfield appeared in "The Auctioneer" at the Bijou, New York, Sept. 23, 1901. Marion Davis, Marie Bates, Odell Williams, Harry Rogers, Brandon Tynan, Eugene Canfield and Nellie Lynch were some of the members of the cast.

Comedy—"The New Yorkers" was produced at the Herald Square Theatre. Dan Daley was in the cast, along with Geo. Schiller, Wm. Gould, Nick Long, Frank Tannehill Jr., Wm. Cameron, Thos. Evans, Virginia Earl, Idalene Cotton, Rose Beaumont, Carrie E. Perkins, Anna Laughlin, Marguerite Clark, Florence Parker and Isabelle D'Armond.

25 YEARS AGO

Leona Lewis was a member of the "Zero" Co.

Kittie Mitchell was at Hammerstein's "Olympia."

Henry E. Abbey, manager, died at New York City.

"Come Play with Me," sung by Anna Held, was published by T. B. Harms and Co.

Bob Cole was character comedian and stage manager of The Black Patti Troubadours.

"Brian Boru" opened at the Broadway Theatre, New York, with Amelia Summerville, Max Eugene and Richard F. Carroll among the cast.

Paulo and Dika, Smith and Cook, Sisters Lane, Petrie and Elise, Sonora and McBride were with the Reilly and Woods Co. Phil Stressinger was business manager.

New plays: "Knight and Day," "A Divorce Cure," "The Mummy," "The Great Train Robbery," "A Soldier of Fortune," "The Heart of Chicago," "Sporting Craze."

Rialto Rattles

MYSTERIES OF LIFE

Why do three foot Lilliputians always smoke ten-inch cigars?

N. V. A. BANS "TODDLE"

We hasten to wonder how the new acts will rehearse the new dances.

ARE YOU AWARE

That an echo is the only thing that is able to cheat a woman out of the last word?

GENERALLY

Acrobatic and dumb acts that have been working under wet circus tents all summer.

OWEN

Is suing because a paper remarked that he was Owen Moore. We ask whose business is it?

ONE ACT

Complains that it has worked but five week since January. "Open Solid" in vaudeville is what we'd call it.

WHO FOUND HIM?

A Scientific paper says that the first man was found in India. We won't dispute that, but who found him?

MAYBE

Somebody can tell us what happened to the folks who used to buy R. R. tickets at cut rates from theatrical managers.

WHO

Makes the most noise about theatre comforts and kicks the most if the dressing-rooms lack hot and cold running water?

LOOK WHAT YOU GET

A New York daily carried the following advertisement in its Sunday columns: To Rent—desk room in studio, suitable artist, perfect daylight.

WE SUGGEST THAT

The movie actress who is looking for a "perfect" man read some of the tombstone epitaphs in a nearly cemetery, just to see what she's missed.

PERFORMERS

Should rejoice at the announcement of the new Orpheum house opening. Still some will enquire why inasmuch as it isn't like the old days when you wrote direct to the manager for the last half of Thursday.

DO YOU REMEMBER WHEN

Jack Norworth did a black-face act; Eva Tanguay was in the chorus of "My Lady" at Hammerstein's; Houdini played Huber's Museum; Al Jolson was with Lew Dockstader; Charlie Chaplin did a bit in one of the Karno acts?

DO YOU REMEMBER?

In the old days when as an afterpiece they would produce "Bibs Is Bibs"? They still produce it, but under various titles and with its production comes the announcement of it being the creation of "So and So," the young and promising author.

STOCK PHRASES FOR CRITICS

"Good for the Small Time."
"Allright for the No. 2 spot."
"Hold them in to the finish."
"The act hasn't a chance."
"Dialect is unconvincing."
"Enunciation very poor."

EVERYBODY'S DOING IT

Mercedes, the mind reader, now in London, announces through his press agent that last week he gave a special command performance at the Palace. That's nothing! Vaudeville performers did the same thing in Palaces, Arcades, Bijous and Lyrics all over America on Monday.

VAUDEVILLE

EDITH CLASPER AND CO.

Theatre—Jefferson.

Style—Dancing.

Time—Twenty minutes.

Setting—Full stage (special).

Cyes with portiere effect in the rear, revealing another colored drop. Two boys, in evening clothes opened the act with a song about dancing their way into the girl's heart, and then go into a dance. Going toward the wings, each call the same telephone number at the same time, telling each other that they have a date with the same young lady. One says that he is better qualified to marry her because he has \$10,000 and the other rots with the information that he has four quarts.

One of the men retired as the girl made her appearance and she danced with the remaining fellow, combining some acrobatic features with the dance which was graceful. The other fellow came on and sang a song for the next bit until joined by the girl, and they gave their version of some of the modern steps and dances. Following this, both men exchanged notes on their progress, etc., and they did a series of doubles and singles showing each other how well they could dance. Some of their steps were intricate and the high and back kicks of one of them were unusual for a man and went over very well.

Miss Clasper's next entrance was novel, and executed in cute and dainty manner. She stepped out of a large hand bag sort of affair made of silver cloth, which was lowered from above the stage; with the aid of the spot this was very effective. As a ballet dancer, in a neat costume of colored iridescent material trimmed with white fur, with streamer here and there, with mirror in hand she gave a graceful exhibition of toe dancing, after which she returned to the huge bag, closed the lid and was raised up above out of sight. The boys came on singing, "Where There's a Will There's a Way," going into a dance, and soon joined by the girl who was clad in an abbreviated orange colored dress with hat to match. The act closed with the three dancing.

The act of course is something on the style of the Frances Pritchard and similar dancing acts. The turn moves along smoothly, the dancing above par, and the personality of the trio, especially Miss Clasper, are pleasing. They have an excellent manner of working, and their voices are pretty fair.

A clean, neat and clever dancing act deserving a spot on any big time bill.

M. H. S.

BERT GREEN

Theatre—Fifth Ave.

Style—Cartoonist.

Time—Fifteen minutes.

Setting—Special in "One."

An announcement was thrown on the screen informing the audience that it was Mr. Green's first public appearance and that he was Pathé's animated cartoonist. Mr. Green then appeared and proceeded to tell the audience what a task it was to be a movie cartoonist. Several of his cartoons were thrown on the screen, and one explained the evolution of an animated cartoon. The lights went up and he drew a cartoon of the late Col. Roosevelt. He finished the act by drawing one of his own characters and then placed it near the screen, the lights were then turned out and the character appeared in animation. The idea is very clever and is supposed to represent his cartoon character in a bad frame of mind, he is tired of being drawn all the time and Green getting all the money for exploiting him, so he plays with dynamite and blows himself up. The effect was startling and provided good entertainment throughout. This act is quite a novelty and went over big at this house.

M. R.

NEW ACTS AND REAPPEARANCES

HETTY KING

Theatre—Winter Garden.

Style—Male impersonator.

Time—15 minutes.

Setting—Special.

Hetty King, programmed as England's Foremost Male Impersonator, lived up to every word of the above billing. The first number she does is entitled "Fill 'Em Up." In this number she is natively togged in an evening dress suit and she smoked a goodly sized cigar all the way through. This number ended with a well-routineled inebriate dance.

In the next number she was attired in a Prince Albert, light grey trousers and top hat. The number was entitled "Poppy Show" and was excellently rendered. A slide was then thrown on the screen asking the audience's kind indulgence while she was making a change, in which she was dressed as a Jack Tar.

The last number rendered was Scotch and she was dressed in kilts, and the Scotch dialect she used was quaint and accurate. This number scored tremendously, and at the end the applause was terrific. She made a little speech of thanks and could have taken several encores, but didn't.

M. R.

ALLEN AND CANTOR

Theatre—Proctor's 23rd Street.

Style—Singing and piano.

Time—Twelve minutes.

Setting—In "One."

Two girls open with an introductory number. Miss Cantor, who is at the piano accompanying, has a very pleasant personality, while Miss Allen puts over numbers in a likeable manner. The trouble with this act is the material the girls have chosen; they use several numbers that are quite worn out from popularity. They did excellently with the new ones, however, and put over "All By Myself" in a style of their own. Miss Cantor also sang "Mammy, Weep No More" in a plaintive manner that won approval and got a tremendous round of applause. The girls are not lacking in pep and comeliness, and put over several other numbers in a fashion that made the audience feel the girls were "there."

As the act stands now it is a good one for the three-a-day houses. However, with some special material written for them, the girls would make a corking good number two spot for the big-time houses.

M. R.

FADS AND FROLICS

Theatre—Proctor's 23rd Street.

Style—Miniature Revue.

Time—Eighteen minutes.

Setting—Special, six scenes.

This act is a sort of a miniature Revue in six scenes and consists of five girls and a man.

The first scene is a gown and millinery shop. The lover is buying his loved one some pretty hats and gowns. He sends his gifts via four little maids. The scenes that follow are well executed and staged, and the material in the Revue consists of some cleverly written songs and well routineled dances that are not cleverly rendered by the chorus girls. The act leads up to a church scene, where the lovers finally get married.

This act has a very clever idea, but it needs a lot of rehearsing yet before the idea could be called achieved. With a good whipping into shape, however, the act stands a chance of holding a good spot in the first-class houses.

M. R.

ETHEL DELMAR & CO.

Theatre—58th St.

Style—Dancing.

Time—Thirteen minutes.

Setting—In "full," special.

The act, without doubt, is one of the neatest and cleverest dancing acts which this reviewer has seen in a long time. Miss Delmar, in very becoming gowns, was charming. Her beauty is rather piquant and shows to advantage in her costumes, as well as in the dancing she does. She is ably assisted by two young men, who are also masters in the art of terpsichore. Each of the three does a specialty dance, for which much deserved applause was given.

There are special drops in "four," which are used to aid in the portrayal of the different and varied dances. One, in particular, is a scene on the canals of Venice, and the interpretative dance which followed was exceptionally fine.

The three closed with a costume dance written around the Ku Klux Klan. It was effective, both in the costuming and the dance itself.

The boys, in the opening number, wear Tuxedos, but use what appeared to be soft collars. However, this is a minor point. Regulation dress would look better. The act is excellent as it stands and is in shape for presentation in the big time houses. It shows class, style, refinement and everything needed to make it a fine offering.

D. S. B.

SABBOTH AND BROOKS

Theatre—23rd Street.

Style—Singing and talking.

Time—Twenty-two minutes.

Setting—In "Three," special.

At the opening of the act a blue and silver curtain is shown in "three," with a small aperture in the centre of the stage. On either side of this opening there is a life size portrait painting of a man and woman, respectively.

The man enters with the woman under his arm, and received a laugh on his entrance. After a dual number and some wise old wheezes each does a specialty song number, the man interspersing in his number a few dance steps. A single dance was executed by the man, who is original in his choice of working steps. He received applause on the dance, and the two started with their jokes again. The act seemed to be out of the ordinary, for the performers showed distinction and dignity, even in the "mut" stuff that was used. The closing song took the house, "I hope you like us, folks." A good clean comedy act, played by a capable man and woman, which should hold down, with ease, a second spot on the big-time routes.

D. S. B.

SOSMAN AND SLOAN

Theatre—Proctor's 23rd Street.

Style—Patter and singing.

Time—Fifteen minutes.

Setting—In "One."

The act opens with a couple quarreling, the quarrel is all about another woman the man had flirted with. They manage to work this scene up with speed, and the repartee back and forth was very amusing. The woman then sang a sentimental number, and displayed a rich mezzo-soprano voice. The number was well rendered, and drew a deserved round of applause, the man also put over a comedy song in a clever manner.

The lovers finally make up, and the act winds up with a comedy number that was well put over, and drew many laughs. The act did splendidly at this house.

M. R.

MABEL McCANE AND CO.

Theatre—Fifth Avenue.

Style—Musical Operetta.

Time—30 minutes.

Setting—Special, eight scenes.

This is a pretentious musical production and is staged in eight beautiful scenes, the supporting cast consists of four men who sing, dance, play instruments and put over lines in a clever manner.

The idea of this miniature production is along the Operetta style. The first scene is a gypsy camp, a vocal selection is rendered by one of the gypsies, then Miss McCane, who plays Will-o'-the-wisp, enters leading a diminutive donkey.

Will-o'-the-wisp is loved by a country boy, there's a little scene of tenderness between them, and then she proceeds to read her own fortune, and the scenes that follow are supposed to be the unfortunate things that would happen to her were she to forsake her true lover.

The second scene is the garden of hearts, she is beloved and worshipped by men, and in the succeeding scenes she ruins them, then turns them down. The last scene is a sort of a Suicide Club, the men whom she has turned down vow to avenge themselves, and when she undauntedly appears one of the men stabs her. Her dying words are "I've Gone Through Life!"

A beautiful aria named "Will-o'-the-wisp" is carried through the succeeding scenes as a sort of a motive, and is sung by her true love, who continuously beckons her to come back to him.

The lights are flashed out, and we are again at the gypsy camp. Will-o'-the-wisp has finished reading her cards and upon realizing what happens in the world sham and glitter, embraces her lover and vows to remain true to him. The production ends with gay air sung by her and the ensemble. The scenes were charming throughout and Miss McCane acquitted herself capably. The only fault we found was in the rendition of the dancing numbers. They lacked clean-cut routine, but this can be easily remedied.

M. R.

LAURIE ORDWAY

Theatre—Proctor's 23rd Street.

Style—Patter songs.

Time—Eighteen minutes.

Setting—In "One."

Miss Ordway entered and announced with a specially written number that she was going to present a miniature Revue. The act, however, turned out to be a series of character impersonating songs. She is accompanied by an unprogrammed pianist. Her first number was a clowned version on Kipling's "Vampire." She is dressed in a flaming red gown, and she was indeed funny in this number.

The second number is the "Blushing Bride," and the third was that of the "Married Woman." Her burlesqued rendition of these characters were a scream from start to finish.

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Silk—Margaret Anglin was with the company playing "The Wilderness" at the Empire. Chas. Richman, W. H. Cromp-

ton and Lawrence D'Orsay were also in the cast.

Harmony—A song entitled "Under the Paint and Powder," by Arthur J. Lamb and Paul Knox, was published by the Union Music Co. of Cincinnati. Arthur J. Lamb also wrote "A Bird in a Gilded Cage."

R. E.—"Eleanor Robson" made her professional debut with T. D. Frawley's Co. at the California Theatre, San Francisco, Sept. 13, 1897, in "Men and Women." She was a Liebler star for several seasons.

R. R.—Florence Reed made her debut at Proctor's Fifth Ave. Theatre, New York, in 1900 in a monologue. She later became a member of the Proctor Stock Co. She also played leading business in May Irwin's Co.

J. P.—"The Messenger Boy" cast included Jas. T. Powers, Georgia Caine, Geo. De Long, May Robson, George Honey, Rachel Booth, Jobyna Howland, Harry Kelly and Agnes Waybourn, at Daly's Theatre, New York.

14—Louis Aldrich played in "The Dantes." In conjunction with Chas. T. Parsloe he starred in "My Partner," opening at the Union Square Theatre, New York, Sept. 16, 1879. He died at Kennebunkport, Maine, June 17, 1901.

S. O. S.—Dustin Farnum, Olive May, Edgar Selwyn and Wm. Haworth were with the "Arizona" Co. when it was presented by La Shelle and Hamlin at the Academy of Music, New York. Mr. Selwyn was cast as "Tony Mostano."

Chief—The White Rats of America were incorporated in 1891 by George Fuller Golden, Mark Murphy, Thos. Lewis, Martin Fuller, Sam J. Ryan, John Russell, Frank D. Bryan, Robert L. Dailey, Thomas A. Gillen and James F. Dolan.

W. B.—David Warfield appeared in "The Auctioneer" at the Bijou, New York, Sept. 23, 1901. Marion Davis, Marie Bates, Odell Williams, Harry Rogers, Brandon Tynan, Eugene Canfield and Nellie Lynch were some of the members of the cast.

Comedy—"The New Yorkers" was produced at the Herald Square Theatre. Dan Daley was in the cast, along with Geo. Schiller, Wm. Gould, Nick Long, Frank Tannehill Jr., Wm. Cameron, Thos. Evans, Virginia Earl, Idalene Cotton, Rose Beaumont, Carrie E. Perkins, Anna Laughlin, Marguerite Clark, Florence Parker and Isabelle D'Armond.

25 YEARS AGO
Leona Lewis was a member of the "Zero" Co.

Kittie Mitchell was at Hammerstein's "Olympia."

Henry E. Abbey, manager, died at New York City.

"Come Play with Me," sung by Anna Held, was published by T. B. Harms and Co.

Bob Cole was character comedian and stage manager of The Black Patti Troubadours.

"Brian Born" opened at the Broadway Theatre, New York, with Amelia Summerville, Max Eugene and Richard F. Carroll among the cast.

Paulo and Dika, Smith and Cook, Sisters Lane, Petrie and Elise, Sonora and McBride were with the Reilly and Woods Co. Phil Stressinger was business manager.

New plays: "Knight and Day," "A Divorce Cure," "The Mummy," "The Great Train Robbery," "A Soldier of Fortune," "The Heart of Chicago," "Sporting Craze."

Rialto Rattles

MYSTERIES OF LIFE

Why do three foot Liliputians always smoke ten-inch cigars?

N. V. A. BANS "TODDLE"

We hasten to wonder how the new acts will rehearse the new dances.

ARE YOU AWARE

That an echo is the only thing that is able to cheat a woman out of the last word?

GENERALLY

Aerobic and dumb acts that have been working under wet circus tents all summer.

OWEN

Is suing because a paper remarked that he was Owen Moore. We ask whose business is it?

ONE ACT

Complains that it has worked but five week since January. "Open Solid" in vaudeville is what we'd call it.

WHO FOUND HIM?

A Scientific paper says that the first man was found in India. We won't dispute that, but who found him?

MAYBE

Somebody can tell us what happened to the folks who used to buy R. R. tickets at cut rates from theatrical managers.

WHO

Makes the most noise about theatre comforts and kicks the most if the dressing-rooms lack hot and cold running water?

LOOK WHAT YOU GET

A New York daily carried the following advertisement in its Sunday columns: To Rent—desk room in studio, suitable artist, perfect daylight.

WE SUGGEST THAT

The movie actress who is looking for a "perfect" man read some of the tombstone epitaphs in a nearly cemetery, just to see what she's missed.

PERFORMERS

Should rejoice at the announcement of the new Orpheum house opening. Still some will enquire why inasmuch as it isn't like the old days when you wrote direct to the manager for the last half of Thursday.

DO YOU REMEMBER WHEN

Jack Norworth did a black-face act; Eva Tanguay was in the chorus of "My Lady" at Hammerstein's; Houdini played Huber's Museum; Al Jolson was with Lew Dockstader; Charlie Chaplin did a bit in one of the Karno acts?

DO YOU REMEMBER?

In the old days when as an afterpiece they would produce "Bibs Is Bibs"? They still produce it, but under various titles and with its production comes the announcement of it being the creation of "So and So," the young and promising author.

STOCK PHRASES FOR CRITICS

"Good for the Small Time."

"Allright for the No. 2 spot."

"Held them in to the finish."

"The act hasn't a chance."

"Dialect is unconvincing."

"Enunciation very poor."

EVERYBODY'S DOING IT

Merceades, the mind reader, now in London, announces through his press agent that last week he gave a special command performance at the Palace. That's nothing! Vaudeville performers did the same thing in Palaces, Arcades, Bijous and Lyrics all over America on Monday.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LACK OF NEW MATERIAL IN ACTS RESPONSIBLE FOR VARIETY SLUMP

Acts Doing the Same Turn Year in and Out Have Tired Audiences That Are Now Turning to Pictures for Entertainment

LONDON, Eng., Oct. 10.—Variety business in this city and in fact throughout all England continues to be dull and in the desire to find the cause and end the trouble, managers, actors and agents are devoting much time in an endeavour to solve it.

A number of the big managers believing that it is lack of new and novel offerings are booking scores of foreign acts and this is causing much feeling on the part of native acts, many of whom, although standard attractions, are at present out of work and unable to secure bookings.

The wiser ones in the profession who have given much thought to the matter are frank in their expression that the whole trouble is due to the fact that performers have year after year been showing the same act and the people have become tired of seeing them.

The managers point out that the reasons for the success of a number of foreign acts is not on account of their exceptional talent or ability but is entirely due to the fact that they show something new and the audiences like it.

This has turned the attention of many successful song and dialogue writers to the variety stage, but actors are said to be loath to pay the big prices for new material which the writers demand.

It is well known that scores of the old time writers for variety have turned their

talents to the production and pantomime field where the returns are much greater and in consequence the variety field is short of authors who can turn out valuable material.

The appearance of a number of foreign vaudeville performers on the London stage that have unhesitatingly paid large sums for an exclusive song or bit of material has further complicated the matter.

Despite the fact that actors are complaining regarding the number of foreign acts that are being brought in, their number is far from large. A few Continental acts have done well. Their number is necessarily small, due to the fact that their language is not understandable by English audiences. American acts have done particularly well as the style is good and their comedy appreciated by English people, but the salaries in the United States are large and few actors will consider an English appearance unless guaranteed a very large salary.

In the meantime variety house managers are seeing their business slip away and many of the houses which for years played the variety acts are going into pictures. In addition to this there is a flood of applications on file with the London County asking for permission to erect motion picture houses, while there is not one for the erection of a variety house or music hall.

NEW JUGGLER SCORES HIT

LONDON, Oct. 24.—It is rather tall talk to describe a juggler as a likely successor to that prince of equilibristi Cinquevalli, but there is a certain amount of justification for doing so in the case of the young Swiss Felovis, who made his first appearance in London at Maskelyne's Theatre of Mystery last week. Where juggling shows are concerned, the innate cleverness of a feat counts much, but the showmanship evinced in displaying it counts for even more, and that is where Cinquevalli outrivalled all his competitors. In the case of Felovis, good showmanship is already not a little prominent, and his career is to be watched with interest.

AMERICAN HOUSE FOR LIVERPOOL

LONDON, Oct. 24.—The Liverpool Empire Theatre, of the Moss chain, is to be razed soon and a new house built. The new theatre will be modeled along the American type, with special attention being paid to the dressing rooms for the artists, which will be patterned after those seen by R. H. Gillespie, managing director of the circuit, on his recent American visit. One of the new improvements will be bathrooms for the artists.

MARIE TEMPEST RETURNING

LONDON, Oct. 24.—Marie Tempest and W. Graham Browne, recently married in New South Wales, will return shortly to this city where they will appear this fall.

ROBEY PUBLISHES A BOOK

LONDON, Oct. 24.—George Robey, the comedian-author, has recently published a new book of 250 pages entitled "Thereby Hangs a Tale."

PEOPLE'S RE-OPENS

PHILADELPHIA, Pa., Oct. 17.—The People's Theatre, which has been closed for some time, has inaugurated its reopening with "Quo Vadis?"

KIPLING STORIES FOR FILMS

LONDON, Oct. 24.—Rudyard Kipling is now a confirmed convert to the movies and is actively engaged in reducing his novels to picture form, with the assistance of Randolph Lewis, who came over from America for that particular purpose. Kipling's first picture, "Without Benefit of Clergy," recently produced in the States, was shown to him recently and drew his favorable comment. He is now engaged in re-forming the scenes of "The Gate of a Hundred Sorrows," which is now being filmed in America.

SUTTON-PAGE IS PRESS REP.

LONDON, Oct. 24.—T. P. Sutton-Page has been appointed press representative for the London Alhambra Theatre, the Manchester Hippodrome, the London Coliseum, the Ardwick Empire, the Leicester Palace, the Bristol Hippodrome and the Chatham Empire.

VAUDEVILLE CLUB SOLD

LONDON, Oct. 24.—A syndicate formed by members of the Grand Order of Water Rats, with Dave Carter as managing director, recently purchased the Vaudeville Club from the Water Rats.

BELASCO GETS "CHRISTOPHER SLY"

LONDON, Oct. 24.—David Belasco, the American producer, has acquired the production rights for "Christopher Sly," the latest work of Matheson Lang, author of "The Wandering Jew."

"ETERNITY" FOR DUKE OF YORK

LONDON, Oct. 24.—"The Pilgrim of Eternity" will be P. M. Faraday's next production at the Duke of York Theatre. Julian Frank will be in the cast.

"BLOOD AND SAND" FOR LONDON

LONDON, Oct. 24.—"Blood and Sand," recently produced in New York City, is to play here at the St. James' in the latter part of April, 1922.

O'HIGGINS SHOW PRESENTED

LONDON, Oct. 22.—Harvey O'Higgins, who dramatized the plan "Main Street," now being played in New York, was at Leamington Spa last week, where "Mr. Lazarus," a new play written by himself and Harriet Ford was presented for the first time by Mr. Frederick Stanhope. The play was well received, and Mr. O'Higgins responded to the call for the author and thanked the audience.

In the cast were: Frederick Kerr, Jack Hobbs, Joyce Kerr, Annie Hughes, Lennox Pawle and Jane Amstel.

The play is written around the return after twenty years of a man, by name Molloy, an Australian, who was supposed dead by his wife and daughter. Molloy had disappeared after a railroad wreck in which his bride was saved. The play opens in the boarding house of his widow in Bloomsbury twenty years after. She has married villainous man who is only after her money. Her daughter, born after the "death" of Molloy, is the drudge of the house, while her step-daughter leads a life of luxury. Then Molloy, now Mr. Lazarus, a wealthy Canadian passing through the town, stops at the boarding house, and recognizes his wife from a crayon portrait of himself. He shows up the villainous second husband of his wife and tells his wife and daughter who he really is. After a short time, however, the petty details of domestic life begin to irk him and he decides to return to return to Canada. He engineers his escape by rigging up a story about having lost his memory which leaves his wife convinced that he is not her long-lost husband. The play ends, however, with the daughter asserting her belief that Lazarus is her father on the eve of her marriage to a young artist.

The play is very humorous in spots and the fine acting of the performers covered up the slight inconsistencies of the plot.

BIG TAX FOR AMERICAN FILMS

LONDON, Oct. 24.—American motion pictures shown in Paris will have to bear the greater part of the entertainment tax if the resolution to that effect presented before the Paris Municipal Council this week by Councilor Leon Reotor is passed. The resolution would cause American made films to be taxed the maximum amount under the entertainments tax law, and French films would be taxed only half as much. The maximum tax would also be imposed on all other foreign made films, but as the American films are the most popular and compose the greatest majority of those imported the proposed resolution is really a blow directed at the American product.

It is estimated that the annual income from the proposed tax would amount to about 5,000,000. The entire revenue would be expended on providing for extensive use of the cinema in Paris high schools and colleges, according to the resolution of Councilor Reotor.

DE VRIES IN NEW ACT

LONDON, Oct. 24.—Henry de Vries, the internationally known vaudeville star, opened here this week at Tottenham's Palace in a skit based on the American underworld entitled "Making Money," written by Dorothy Drake.

DAREWSKI FOR VARIETY

LONDON, Oct. 24.—Herman Darewski, the well-known composer, publisher and conductor, will shortly be seen on the Variety stage in a musical act.

MAGGIE TEYTE IS ILL

LONDON, Oct. 24.—Maggie Teyte, the light opera singer, is seriously ill here of bronchial fever. Her temperature was very high to-day.

"CASE OF DIAMONDS" OPENING

LONDON, Oct. 24.—"A Case of Diamonds," the new V. Sutton Vane play, will be produced at Ramsgate on Oct. 31.

NEW SHAW PLAY FAILS

LONDON, Oct. 24.—The first performance of George Bernard Shaw's play "Heartbreak House," last week was derisively received by the audience, and it is generally conceded that the play is a failure. The same play was produced by the Theatre Guild in New York last season and proved very successful.

The opinion prevalent among the people in the first night audience was that the play was tedious, the speeches over-long and meaningless—in short that the things that Shaw had to say could have been said in half the time consumed by "Heartbreak House."

Shaw attended the performance and viewed the play from a box. At the conclusion Bernard Fagan, producer of the play, in answering a call for the author, stated that Shaw had fallen asleep in the box. This statement was received with jeers by the audience who considered it typical of Shaw's sneering jokes.

OLD ACT SPLITS

LONDON, Oct. 24.—Ruth Mazette, of the Mazuz and Mazette act, which has been playing for over fourteen years, will terminate her contract with the act on November 12 for the purpose of going to America. She is to return to this country early in the new year to produce a new act.

"DRUMMOND" CAST SAILS

LONDON, Oct. 24.—The cast of "Bulldog Drummond" sailed from here this week for the American appearance of the show at Dillingham's new theatre in New York. The company includes E. A. Mathews, Croker King, Sam Livesey, Franklin Bel-lamy and Miss Dorothy Tulley.

"THE BAT"

LONDON, Oct. 24.—"The Bat," the sensational American dramatic success, is to be seen here early in January. It will open at either the Savoy or St. James theater and will be played by an all English cast. It is to be staged by Colin Kemper.

WAXMAN TO DO "SKELETON"

LONDON, Oct. 24.—M. Waxman, the Yiddish actor, has forsaken the Yiddish plays, and will appear shortly in the "Skeleton," a play in a prologue, three acts and an epilogue, by Gerald Robinson. Ethel Warwick will support Waxman in the cast.

MANAGERS VOTE TO BOOK DIRECT

LONDON, Oct. 24.—The Association of Touring Managers have voted an agreement not to book their attractions in any theatre in England or Ireland through the medium of an agent but will deal direct with the theatre or its management.

SHOW BUSINESS PICKS UP

LONDON, Oct. 24.—Theatrical business in London has picked up to a measurable extent since the return last week to normal time. London has been operating on daylight saving time all summer, the clocks being set one hour ahead.

NORMAN TO DO "ANGEL FACE"

LONDON, Oct. 24.—Norman J. Norman will shortly produce "Angel Face" in this country. He has also opened "By All Means, Darling," featuring Geoffrey Sa-ville, for tour.

NEW PLAY FOR CHEVALIER

LONDON, Oct. 24.—Albert Chevalier this month produced a four-act drama, "A Fallen Star," at Northampton, founded on a companion drama "My Old Dutch."

"BROKEN BUTTERFLY" OPENING

LONDON, Oct. 24.—"A Broken Butter-fly," Leah Corentz's latest drama, opens today at Battersea Palace for its first London showing.

Paul Harvey, is Bessie Barriscale's new leading man.

Edgar A. Woolf is writing a new act for Marie Cahill.

Coates Gwynne has joined Cecil Kern's act in vaudeville.

McLean Savage has joined the cast of "The Night Boat."

Florence Brandt is now a member of the "Abraham Lincoln" cast.

Richard Herndon is to re-establish the Theatre Parisien in New York.

Dorothy Jardon is heading the bill at the Palace, Chicago, this week.

Collins and Pollard opened last week at Washington en route for Loew.

Walter Cone is the manager of the Century Roof Show, for Al Herman.

Flo Lewis and Paul Morton will appear in the new Carroll-Hoagland act.

Almeda Fowler opens this week in vaudeville in the Eddie Buzzel act.

Ray Kossar will open shortly in a new act written for her by Sam Ward.

Doris Dawn has been engaged for the cast of the production "Petticoats."

The Crescent Comedy Four opened for the Loew circuit last week at Baltimore.

Tommy Gordon has been replaced by Stewart Wilson, in the "Love Race" act.

Margie Clark and Trixie Conway open at the Kenmore Hotel, Albany, this week.

Florence Madeira and Gene Thomas opened last week with "King Solomon Jr."

Lydia Barry will tour the Orpheum circuit opening November 24 at Winnipeg.

Harry Ellis has opened on the Interstate time doing a single singing and talking act.

Walmsley and Layton have accepted a route from Gus Sun to open at Toledo on November 13.

Walter Tidington who last season was with Jack Wilson, is now in the William Seabury act.

James B. Carson is preparing a new monologue which he will use in a new act opening shortly.

Charles Douglas and Mildred Seals have been engaged for "The Storm" through Murray Phillips.

Charles Richman, in the George Ade sketch "Nettie" is now appearing in Cleveland on the Shubert time.

Harold Goldberg has left the Fox vaudeville office to become general representative for Lew Leslie.

Joe Taylor and May Francis will be seen shortly in a new comedy skit, written by Johnny Hyman.

Dolly Williams, vaudeville artist, was married to Walter Rankin, of the Variety Four, at Geneva, N. Y.

Ed Granville and Dolly Fields will sail shortly for Australia, where they are contracted to appear for a year.

Ring Lardner and Gene Buck are writing a comedy based on Mr. Lardner's "bonehead" baseball players.

Bert Williams will re-open in "The Pink Slip" about the middle of next month. The piece is being re-written.

Eleanor Painter, prima donna of "The Last Waltz," will be seen in a new production soon after the holidays.

ABOUT YOU! AND YOU!! AND YOU!!!

Jack Stanley has been engaged to appear with "Thunder and Lightning" in the tour over the U. B. O. time.

Midgie Morrison, formerly of Chody, Dot and Midgie, has left that act to join Ray Raymonds "Melody Charmers."

Ruth Conley has been engaged for Leo Hass' new act called "The Jazzo Maniacs" to be routed over the Shubert time.

William Lynch and Frank Luley (formerly of Dixon Lynch and Dixon) will appear in a new comedy act in "One."

Betty Ross, the violinist, has given up her "single" act to appear with Victor Hyde's act routed over the Keith time.

Mel Craig of the old act of Craig & Holsworth has been engaged for the new music comedy featuring Mabel McCane.

Dave Lloyd, because of illness, was forced to cancel the first half of last week's booking for the "Annabelle" act.

Marguerita Sylvia will remain in vaudeville until January when she will return to the legitimate in a new social comedy.

Robert Haragan, remembered for his work with "The Hole in the Wall" and "The Acquittal," is now with "The Title."

May Wirth was injured in collision with a horse in her act forcing the turn to cancel the State Lake, Chicago, last week.

Elsie Moentinick, formerly of the National Winter Garden, has resigned from the cast to be featured in a new Broadway Revue.

Micky Curran, office manager for Danny Davenport, recently returned from Boston after signing up several acts for his office.

Fay Bainter, when her tour of "East is West" is ended, will be seen either in a Shakespearian play or in one of the light comic classics.

Patrice and Sullivan, who have recently returned from a thirty-five weeks' tour of the Loew time, are playing return dates about the city.

Dorothy Richardson, presswoman and the representative of "Miss Lulu Bett," is ill in a Baltimore hospital with an infection of the arm.

Stuart Walker will produce Dunsany's "Alexander" for special matinee performances during the winter, with McKay Morris as the king.

Ruth Nugent, daughter of J. C. Nugent, the author, and Elliot Nugent have left the cast of "Dulcey" to join Mae Marsh in "Brittie" at Buffalo.

Arthur Hohl, Louis Wolheim, Kathleen Molloney and Ethel Dane, have been engaged for the new Gladys Unger play, "The Fair Circassian."

Montgomery Moses, after seventeen years as manager of the theatres in Trenton for the Walter Reade theatrical enterprises, has retired.

Frank Latona arrived from England last week, accompanied by his wife, after an absence of twelve years. They will go back after a brief visit.

Barker and Dunn, Dugal and Leary and the Henry Sisters have received a thirty-five week Loew tour under the direction of Danny Davenport.

Eddie Leonard resumed his Keith route last week at the Royal Theatre, recovering from a throat affliction which caused him to rest for a few weeks.

Alice Delysia, star of "Afgar," was the guest of honor at a reception given by the Cliff Dwellers, a Chicago organization of critics and students of the drama.

William Gillette has begun rehearsals on his new play, "The Dream Maker," in which he is to appear this season under the direction of Charles Frohman, Inc.

Victor Herbert is conducting the orchestra this week at the Strand Theatre, Brooklyn. The orchestra has been augmented to forty pieces for the occasion.

Walker & Lewis will open in Philadelphia soon in a new act written by Philip J. Lewis. After their Philadelphia engagements the team will play Western time.

Desiree Lubovska, the founder of the National American Ballet, is to go to Europe shortly to tour the more important cities and capitals of the European countries.

Dorothy Ward and Shaun Glenville, who are at present touring with the "Whirl of New York," are shortly returning to London to appear in the Christmas Pantomime.

Jean White, George White's sister and recently with Frank Tinney's show, "Some Time," will be presented in vaudeville by M. Golden in an eight-people revue.

Bessie Clayton is returning to vaudeville in a new act opening at the Palace on November 21st. Supporting Miss Clayton will be a cast of four and the Versatile Sextet.

The Century Roof Show now has on its bill La Deaux and Machio; Marjory Burns, a singer; Fred Lightner, the comedian; Halley Neater, Ray Kossor and Frances Milner.

Robert Emmet Keane has been routed for a tour over the Orpheum Circuit and will do both a single and double turn on the same bill. The dual act commences Jan. 31.

Herb Weil has taken over the New Ma-com, Mt. Clemens, and has eliminated vaudeville, the new policy being strictly pictures. Fred Cassin is manager of the theatre.

Wallace Hickman, engaged through the Murray Phillips agency for Dillingham's English offering, "Bulldog Drummond." Most of the cast for this show are being imported.

The Tasmanian Four, late of "Put and Take," the all-colored show that closed recently in New York, have begun a ten-week route for Gus Sun, starting at Toledo last week.

George Miner, proprietor of the Miners' Bronx Theatre, has taken control of the Sunday concerts and will stage and take over the general management of the theatre on this day.

Mitzi will not withdraw from "Lady Billy," according to Henry W. Savage who emphatically denied that the star would be seen shortly in a new production on Broadway.

Frances White closed in Phi-Phi, the new Shubert musical production in which she was starred, after a two weeks' run on the road. Miss White may do a single in Shubert vaudeville.

Martha O'Dare, who won a State newspaper beauty contest in Denver, Col., has been engaged for the new Ziegfeld "Midnight Frolic," now being staged under the direction of Leo Errol.

Ray Buckley has been engaged through the Murray Phillips Agency for the juvenile part for "Sweet and Twenty" to be produced November 7 at the Princess Theatre by the East-West Players.

Charles Haskins, formerly stage director for Dillingham, will present the new "Revue de Fashion" at the Central Theatre next month. The casting is being done through the Lillian Bradley agency.

Belle Maycliffe is now associated with Lillian Bradley as office manager. Miss Maycliffe is well known to members of the profession as dancer, this being her first attempt in the business field.

Joseph Cawthorne, Lillian Lorraine and Donald Brian will be seen in a new musical show to be produced by Arthur Hammerstein about Christmas time. The play is being adapted from a French hit.

Joe Bauer, head of the Wigwam Theatre, San Francisco, is coming to New York for a three weeks' visit in order to attend the annual convention of the First National Moving Picture Corporation.

Ensign Frank E. Rowan announces the birth of a baby daughter on Oct. 16. Ensign Rowan is the son of Frank and Ella Rowan who as a boy appeared with his parents in their act at the Hippodrome.

Edward Roine, member of the Broadway Saxo Harmonists, at Bloom's Mid-Nite Frolics, in Chicago, was seriously injured when a Government truck struck him. He will return to work in a few weeks.

James Madison is now in San Francisco where he has written a new musical comedy, in four scenes, entitled "The Days of Forty-nine." Will King and company are appearing in it at Loew's Casino, San Francisco.

Tom Wilson, who has lately been on the coast, where he has appeared in pictures with both Chaplin and Fairbanks, has returned to New York. He will make pictures for a new company organizing in the east.

Jack L. Steinberg, formerly manager of Frank Wolf Jr.'s office in Philadelphia, is now affiliated with Abe J. Feinberg, Loew's Annex building, in the agency business, booking acts on all the independent circuits.

Barry Macollum makes his first appearance in vaudeville this week in a comedy skit written by W. D. Hepenstall entitled "Lucky Joe." He will be supported by Mary Ricard, Emmett O'Reilly and R. Henry Handon.

Dorothy Stone will make her stage debut next season with her famous father, Fred Stone, in a new play, according to plans made by the comedian. Miss Stone is the senior of three sisters and is sixteen years old.

Allan Warshauer has succeeded Jack Stratton, who resigned as publicity manager of the Orpheum in San Francisco. Stratton has returned to his home in Los Angeles and will possibly open up offices for publicity work there.

A. E. Matthews, English actor, who appeared last week with Laurette Taylor in the revival of "Peg o' My Heart," arrived from London this week to play the title role in "Bulldog Drummond," which is to be produced by Charles Dillingham.

Cecil Cunningham, McDonnell and Simpson, Lillian Fitzgerald, Burt Earle and Girls, Fred Allen, Ziegler Sisters, Horlick and Sarampa Sisters, Joe Fantom and Co. and Hager and Goodwin appeared at the Century Theatre concert on Sunday night.

The cast of George Scarborough's new drama, "The Mad Dog," in which the Shuberts are to present Conway Tearle and Helen Menken, will include Forrest Robinson, William Harcourt, Charles Kraus, Margaret Knight and Raymond Van Sickle.

REAL BALLAD SENTIMENT WITH A FOX TROT RHYTHM

SWEETHEART

Words by BENNY DAVIS

Music by ARNOLD JOHNSON

POSITIVE HIT WHEREVER PLAYED OR SUNG

EDDIE CANTOR'S SENSATIONAL HIT IN "THE MID-NIGHT ROUNDERS" NOW AT THE GARRICK THEATER, CHICAGO

GEORGIA ROSE

Lyric by ALEX SULLIVAN and JIMMY FLYNN

Music by HARRY ROSENTHAL

A REAL MELODY BALLAD WITH A PUNCH

HULLY GEE!

WHAT A SONG!

WHEN FRANCIS DANCES WITH M

"SAY, BO, DIS IS DE REAL GOODS FER A LAUGH"—Yours, Kate O'Connor

Words by BEN RYAN

Music by VIOLINSKY

THE CUTEST NOVELTY REAL LAUGH GETTING SONG EVER WRITTEN



You Can't
Go Wrong
With A
Feist Song

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LOS ANGELES
417 West 4th Ave.

SPEEDY—SNAPPY—PEPPY
EVERYTHING THAT MAKES A SONG A HIT

NOBODY'S BABY

By BENNY DAVIS, LESTER SANTLY and MILTON AGER
IN A CLASS BY ITSELF

A RAG NOVELTY SONG WITH A PUNCH LYRIC

JUST RELEASED

TEN LITTLE FINGERS AND TEN LITTLE TOES

DOWN IN TENNESSEE

Words by HARRY PEASE and JOHNNY WHITE Music by IRA SCHUSTER and ED. G. NELSON
BIGGEST AND QUICKEST HIT OF THE YEAR

EVERYBODY'S
SWEETHEART

PEGGY O'NEIL

By Eddie Nelson, Harry Pease and Gilbert Dodge
THE HIT OF HITS

A Rollicking Waltz Song

Sing A
Feist Song
Be A
Stage Hit

CHICAGO
NEAPOLIS
PHILADELPHIA
Market St.
SACRAMENTO
SAN FRANCISCO

MELODY LANE

INTERNATIONAL COPYRIGHT LAW REMAINS IN CHAOTIC CONDITION

No Provisions in Peace Treaties Providing for Revival of Former Copyright Agreements — New Countries Entirely Forgotten in So Far As Music Is Concerned

WASHINGTON, D. C., Oct. 24.—The situation as effects the copyright on German, Austrian and Hungarian plays and musical compositions is still in a chaotic condition despite the fact that the Senate's vote confirmed the peace treaty between the United States and those countries. There has been no provision included in the peace treaties providing for a revival of the former copyright agreements between this country and the European countries, which died when we went to war with them.

As matters now stand, German, Austrian, Jugo-Slavic and Czecho-Slavic plays and musical works have no copyright protection in the United States, and American works have no protection under similar copyright laws in those countries. In the case of the three Central Powers, Austria, Hungary and Germany, either the State Department will have to negotiate new copyright agreements with those countries or a joint proclamation will have to be issued by the heads of those governments and the President of the United States, extending the former copyright agreements.

The American government has apparently forgotten in the rush of other business, the great importance of adjusting the international copyright situation. Jugo-Slavia and Czech-Slavia, are now new countries, as far as musical plays and other works are concerned. The composers

in those countries are prolific and many of the finest operatic works are written there, but as yet there has been no negotiations to protect by copyright laws the work of their composers and playwrights. The operettas from Vienna are well known the world over and number amongst their ranks some of the most successful musical plays ever produced in this country. Theatrical producers bringing these plays to the United States now are getting them for almost a song and if successfully produced here reap a fortune. Not a few American producers have had their scouts and representatives in these foreign countries on the lookout for suitable material, a translated book and score being all that need be had and the work belongs to the one who produces it first evidently. This works both ways of course.

The new Canadian copyright law cannot go into effect until a proclamation is issued and while this seems a simple matter, the law, although passed months ago, is still in operation and nothing has been done of this nature and meanwhile, the much needed law, which gives the American authors protection from play and music pirates in Canada is held in abeyance.

The whole international copyright situation will continue to be in a muddle until the government takes it up and straightens it out.

NO TUNES TO WHISTLE

"Hardly anybody whistles nowadays," remarks the London *Daily Mail*, "principally because there are no tunes to whistle." The newspaper further calls attention to the early death of what few yearly hits there are. New songs do not last as long as the old ones did. They get worn out more quickly, principally because a popular song has so much more publicity than it had twenty years ago. "Only one artist sang it then," continues *The Mail*. Now look how it is drummed at people at all times and all sides. Theatre, restaurant and club orchestras soon make it known.

PALEY REMAINS WITH REMICK

In reorganizing their professional department Jerome Remick and Company re-employed two of the men they had let out the week before. They are Herman Paley and Leo Zahler, both of whom it was later decided by the firm in their readjustment plans should remain. In the meantime, however, Paley had arranged to go with Fred Fisher, Inc., which accounts for the story printed to that effect.

HARRIS GETS "EASIEST WAY"

Chas. K. Harris has secured what is reported to be one of the most sensational ballads written in years, a waltz number entitled "The Easiest Way," by Eugene West and Max Levy. The former is the writer of "Broadway Rose." The song is founded on the play of the same name. The Harris firm is preparing to concentrate all their efforts on the song.

MILLS GETS BUZZELL SHOW

Jack Mills, Inc., will publish the score of the new musical comedy now in preparation that was written around the present act now done by Eddie Buzzell and in which Buzzell will be featured. Dan Kussell of the Mills firm will collaborate on the writing of the score.

HALL WITH JACK SNYDER

Billy Hall, of the "Fireman's Quartette" of the New York City Fire Department, is now assistant manager in the professional department of the Jack Snyder Music Publishing Company. Mr. Hall was in the fire department for about a quarter of a century and was recently retired. He was detailed to theatres during the latter term of his service in the fire department and in that manner became acquainted with a great many theatrical people, which led to his going into the music business.

WALTERS WITH BROADWAY CO.

After an absence of three years, during which time he was with Harms, Inc., Herbert Walters is back with the Broadway Music Corporation as head of the band and orchestra department. Hal Wells, who had been in charge of the department for the Broadway, has severed his connection with the firm.

Valda Baldwin is assisting Mr. Walters at his new duties, having charge of the inside office work and correspondence.

JACK MAHONEY STARTS

Jack Mahoney, the songwriter, has started in the music publishing business and has opened offices in the Roseland Building at Broadway and 51st street. He has opened under the name of the "United Songwriters" and his first number is called "Derby Day."

CANTOR PLACES SONG

Eddie Cantor has placed his new song, "Wimmen," with Fred Fisher, Inc. Cantor has been using the comedy song in his show, "The Midnight Rounders."

MATTY LEVINE WITH FISHER

Matty Levine, formerly connected in the professional department of Remick's, is now with Fred Fisher, Inc., starting with that firm last week.

LEO FALL COMING OVER

Leo Fall, composer of "The Dollar Princess" and "The Rose of Stamboul," who is coming to the U. S. to be present at the opening of "The Rose of Stamboul" which will succeed the "Last Waltz" at the Century Theatre, New York is writing some special numbers for the American premier of his operetta. These numbers have not been heard in the Vienna or Berlin productions of the piece. Mr. Fall intends to conduct the opening performance of his musical play, and later will go on a concert tour. Before leaving the United States he will work on his new operetta entitled the "Spanish Nightingale," which may be produced in America while he is here. It will be the composers first visit to the United States.

SHERMAN, CLAY OPEN IN N. Y.

Sherman, Clay and Company, San Francisco music publishers and dealers, have leased about 1200 square feet of floor space in the Lakner building in West 45th street and will open a branch there as soon as the place is decorated and furnished by the architect in charge, which is expected to be about November 1st.

The firm will have a complete suite of offices to take care of the business end of the Eastern territory, as well as a professional department. Richard J. Powers of Frisco, will be in charge of the New York branch, and will concentrate his efforts on the firm's new numbers, "Smilin," and "Have You Forgotten."

"SALLY, IRENE AND MARY" IN SONG

Leo Feist, Inc., has accepted for publication a new song called "Sally, Irene and Mary" by Eddie Dowling, Lew Cantor, Larry Ceballos and Harold Johnson. The number will be featured in the Eddie Dowling "Sally, Irene and Mary" act which is booked over the Shubert time and in the Lew Cantor act of the same name which is playing the Loew time.

KORNHEISER IN CHICAGO

Phil. Kornheiser, manager of the Leo Feist, Inc., professional department, is spending the week in Chicago and making his headquarters at the Feist professional officers in the Grand Opera House Building.

MCKINLEY RELEASES TWO

The McKinley Music Publishing Company have released two new numbers, "My Hawaiian Melody," by Ringle and Coots, and "Italy," by DeVoll, Keithley and Klickman, which is a semi-classical ballad.

VANDERSLOOT IS WELL AGAIN

F. W. Vandersloot, the Williamsport, Pa., music publisher who has been confined to his home since early in June with a serious illness, has recovered and returned to his desk on Monday of this week.

ROSEN IS EASTERN SALES MANAGER

Maurice Rosen, formerly in charge of the Pittsburgh branch of Jerome Remick & Co., is now general Eastern sales manager and has also direct charge of the mechanical department.

COLLINS WITH TRIANGLE

Will Collins is now Detroit representative of The Triangle Music Publishing Company, having full charge of the local branch of that firm.

OTTO MOTZAN PUBLISHING

Otto Motzan, the composer, is publishing a new Fox-trot number called "Marie." He is exploiting it among the orchestra leaders.

MORRIS IS 'FRISCO MANAGER

SAN FRANCISCO, Oct. 14.—Mark I. Morris has been appointed manager of the San Francisco office of Fred Fisher.

THE LEADSHEET

Arranged by M. H. S.

A casual visitor to the professional department of Witmarks cannot but be impressed by the personnel of the staff and the excellent type of men thereon. For one, Mr. Julius Caesar is not only a pianist of note but a composer as well, having written the popular fox-trot, "Crooning." Mortimer Van Mopps is another high-class musician and well-known musical director of New Jersey. Mr. Van Mopps, although a very young man, has been the director of some of our most successful musical comedies, also some big time vaudeville acts.

Ralph Reiche, Abner Silver, William Johnston, Harry Armstrong, Augustus Von Hortig, Bert Reed, Irving Weill and Roy King comprise the rest of the piano staff, most of whom work under and have been under the direction of the modest and efficient Al Cook, professional director, for more years than we can remember. When one sees the busy studios it is easy to understand why the firm uses the "Beehive" as their trade mark.

The McKinley Company's song, "Main Street," is taking surprising bounds, due for one thing to the Shuberts instructing their orchestras in their many theatres to use the song in order to help along the play by that name. And again the song is being sold in the lobby of the National Theatre, which is another stunt.

The boys around the Leo Feist establishment were knocked cold the other day when Benny Alberts walked into one of the studios and played "Strutters Ball," all by himself. This after eight years of study under Doctor Wilkins and others. The boys realize now that Benny has copped a sneak on them and has been practicing on the sly, which means that someone will lose their job soon as a pianist, for Ben now slides a mean finger along the ivories. "They don't know me at all," said Benjamin. "I don't start in to fight until I get hurt. They'll respect the star professional act man from now on."

There's at least one good place in the Village where neat-appearing song plunger can work to good advantage and that's at Cinderella's Tavern, a new place under the management of Ed. Barry, a former newspaperman and theatrical manager. Ed. is a Broadwayite and his place just off Cornelia and Fourth streets may be safely invaded by a good singer any time. We have this straight from Ed. himself.

Al Jolson is now a full-fledged song writer and is accepted as a writer of hits; at least he is so honored by Al Bryan, Pete Wendling and Edgar Leslie, who were arguing at the Ambassador (pool room) regarding the respective merits of Jolson's best song. "Yoo-Hoo" received the nomination of course.

Lou Breau and Nat Sanders have written a new psychological song entitled "Never Mind," which looks so promising that the couple don't know what to do with it and which is the best offer. It's tough when they come that way, huh?

We are indebted to H. L. Boughton, architect, for the addition to the ranks of music houses one of the finest in the world, that of Irving Berlin's new place. Mr. Boughton was entirely responsible for all of the work. He also did the work at the Friar's Club and the Bush Terminal.

"DIXIELAND" PLACED

Sam Doctor and Gene Meyers have written a new southern Mammy song entitled, "Dixieland, My Home, Sweet Home," which they have placed with Lee White, Inc.

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THE NEW YORK CLIPPER

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BURLESQUE

MAJESTIC IS NOW ON STOCK CIRCUIT

AMERICAN SHOWS OUT

WILKES-BARRE, Pa., Oct. 21.—The Majestic which has been playing the attractions of the American Burlesque Circuit the past few weeks, has made arrangements to book shows through Lou Redelheimer of New York and will work in conjunction with the other stock houses that this agent books.

The house will open next Monday under the new policy, with the following cast of principals: Billy Wallace, George Carroll, Ed Walsh, Violet Buckley, Emily Clark and Mae Adams.

This will make a circuit of four weeks for the shows. They open at the Trocadero, Philadelphia, then go to the Folly, Baltimore, then to the Gayety, Philadelphia, and from there to the Majestic, Wilkes-Barre.

This week's bill at the Trocadero, Philadelphia, includes Harry Stratton, Ed Gabin, Eddie Miller, May Vaughn, Margie Pennetti and Pearl Laing.

When seen Friday at his office in the Columbia Theatre Building, Manager George Gallagher stated that President I. H. Herk had cancelled Wilkes-Barre and would fill the three days in some other place, which would be more profitable to the shows.

"BIG SHOW" BREAKS RECORD

NEW HAVEN, Conn., Oct. 24.—Billy Watson and his "Big Show" did the biggest week's business so far this season at the Hyperian Theater, barring holiday weeks.

His opposition was big also. He had the Frank Tinney Show against him as well as the Yale-West Point football game, Gen'l Diaz' reception and the United States Marine Band.

P. T. SELBIT FOR BURLESQUE

P. T. Selbit, the English illusionist who presented the act "Sawing Through A Woman" at the 44th Street recently has been engaged to present it at the Gayety, Brooklyn, next week, with the "Whirl of Girls." The act has been engaged for two weeks and if it proves a drawing card, the contract will be extended.

MORE AGENTS APPOINTED

Two more agents have been appointed with Columbia attractions. William Marcus started ahead of Dan Dody's "Sugar Plums" this week in Newark and Walter Meyers goes ahead of Harvest Time this week in Baltimore.

LEILA RICORD'S MOTHER DEAD

Mrs. Harriet Ricabaugh, mother of Leila Ricord, died at her home in Modesta, Calif., at the age of sixty three, on October 10. Miss Ricord is prima donna of James E. Cooper's "Big Jamboree" playing Baltimore this week.

PRINCESS RAJAH IN BURLESQUE

Princess Rajah has been engaged by the American Circuit to appear as an added attraction with the "Ting-A-Ling" company for two weeks. If she proves a good attraction she will be booked for a longer time.

AMATEUR NIGHTS AT STAR

Manager Mike Joyce has installed Amateur night, at the Star, Brooklyn, every Tuesday. He has also selected Friday for Chorus Girl Night. Both nights were a success last week.

SUE MILFORD SUES

Susan Black, an actress known on the stage as Sue Milford, filed suit this week against the National Winter Garden Company, Inc., for \$1,000 damages, alleging breach of contract. According to the complaint in the case, which was filed in the Third District Municipal Court, the National Winter Garden Company, which runs a burlesque house on Houston street, entered into an agreement with her in September of this year by which she was to be paid \$45 a week for playing during the season of 1921-1922. Miss Black states she began working at the National Winter Garden on September 17, and on October 8 she was "wrongfully discharged."

Miss Black alleges that she was damaged to the extent of \$1,485 and asks judgment in the sum of \$1,000 and costs.

The answer filed by the National Winter Garden Company claims that all the performers engaged understood that either party could terminate the working agreements by giving notice of one week. The customary one week's notice was given to Miss Black, the answer states.

WILLIAMSON IN VAUDEVILLE

Bud Williamson is now in vaudeville in a comedy Western act called "Red Garry," written and staged by Billy K. Wells. The act is called Frank Williamson and Company. In the cast besides Williamson are Charles I. Lane, Clifford Mack, William C. Hodges and Miss Ivy Benton Pat Casey Agency is handling the act.

PAINE BACK IN SHOW

During the illness of Raymond Paine, straight man of the Frank Finney Revue last week at Miners Bronx, George Kinnean jumped in and played his part. Kinnean was with the show the first two weeks of the season and had to close on account of illness. Paine returned this week at the Casino, Brooklyn.

PARTY FOR NIBLO AND SPENCER

NEWARK, N. J., Oct. 21.—A box party was tendered to George Niblo and Helen Spencer who are featured with the "Tit for Tat," at Miners' Empire to-night by a number of friends in the Lenape Club. They gave them a dinner at a local restaurant after the show.

NEW ORCHESTRA FOR EMPIRE

Marty Johnson, manager of the Empire, Hoboken, has installed a new orchestra in his house this season. It is under the direction of Barney Raven. Raven was at this house eight years ago when it played vaudeville. He has been with Keith vaudeville since then.

DIVING ACT FOR "BEAUTY" SHOW

The American Burlesque Circuit signed Lottie Mayer and her Six Diving Girls, a well known act playing the Keith Time as an added attraction, to open with the "Bathing Beauties," Oct. 30 in Louisville.

ROY JONES CLOSES

Roy Jones closed with the "Cabaret Girls" at the Olympic last Saturday night. He was the straight man. Lloyd Peddrick takes his place.

KARO STILL WITH SHOW

Irving Karo, who, it was announced last week, would close with Joe Wilson's "Hurly Burly," will stay with that company. He is the juvenile.

PARTY FOR "SUGAR PLUMS"

Thirty-two members of the "Bon Ton" Company will give the "Sugar Plums" a theatre party at the Empire Sunday, Nov. 6. They purchased the tickets this week.

BABE WARRINGTON IN CABARET

Babe Warrington who closed with the "Social Follies" at the Star, Brooklyn, is now appearing at a cabaret in New York.

OPEN WEEK ON COL. CIRCUIT FILLED

THREE TOWNS ADDED

It was announced at the headquarters of the Columbia Amusement Company last week that the week after Jersey City had been filled in.

Commencing next week with the "Big Wonder Show" the shows will play the Stamford Theatre, Stamford, on Monday, the Park Theatre, Bridgeport, on Tuesday and Wednesday, and the Worcester Theatre, Worcester, Thursday, Friday and Saturday.

The shows have been laying off this week recently, when the Columbia Amusement Company cancelled the week, which had three one nighters, Perth Amboy, Plainfield and Stamford and the last three days at Bridgeport.

The business has been so bad at these places that the shows were losing money every week. It's a question now whether the business has picked up enough in Bridgeport to warrant the return of the shows there. However, its on the way to Worcester, with no extra fare, so they may get by.

The Columbia shows have not played Worcester for several seasons. The last time they played that city, it was for a week. It should be a good three day stand and the shows, if conditions are right should get some money in that city. The American Circuit have been playing Worcester the past few seasons, but played the Grand for a week. The week was cancelled just before the season started. "Jingle Jingle" is playing there the last half of this week.

CHANGES IN "GAYETY" SHOW

Several changes have been made in Irons and Clamage's "A Whirl of Gayety" Company. Hazel Green and her Jazz Band, also Smith and McGarry recently closed in Chicago. The Ethel Levy Trio and Kingston and Ebner opened with the show in Detroit.

"GLOBE OF DEATH" CLOSING

Cedona, who has the "Globe of Death" act, will close this week at the Park Theatre, Indianapolis. It has been the added attraction with the "Bathing Beauties" the past two weeks, but has not been drawing the business it was expected to.

MARGIE COATE IN HOSPITAL

Margie Coate of the "Jingle Jingle" Company will undergo an operation this week at the Throat, Eye, Ear and Nose Hospital of Manhattan. She will have an operation on her nose. Miss Coate will be out of the cast for several weeks.

DOT BARNETT RESTING

Dot Barnett, who is with the "Cabaret Girls," will lay off after next week. She will close in Hoboken and take a rest for a few weeks. Babe Rathburne will take her place until her return.

PAT WHITE AT PLAZA

SPRINGFIELD, Mass., Oct. 24.—Pat White is the added attraction this week at the Plaza Theatre with the "Social Follies." He held the same position at the Howard, Boston, last week.

BURNS GOES TO OLYMPIC

Charles Burns who has been at Kahn's Union Square a number of years as special officer, will be located at the Olympic hereafter.

"HELLO 1922" AT THE COLUMBIA IS FAST, CLEVER AND ORIGINAL

"Hello 1922," James E. Cooper's show all dressed up with bright new scenery, beautiful gowns, is at the Columbia this week. The programme says it is a "Whirl of Music, Comedy and Girls," written and staged by William K. Wells and the numbers were staged by Ray Perez.

Wells has given us a mixture of class, drama, and "hoke" with polished and up-to-date material, all blended in such a manner that it will appeal to burlesque patrons. It's a show that is different from any we have seen at this house so far.

Cooper has two comedians, one well known in burlesque and the other a new comer, Scotty Freidell and Bernard Dorsey.

Freidell is doing his "bum" comedy part, using the dirty make up although his clothes are neater than he has worn past seasons. Freidell is a funny "tramp," a hard, fast worker and takes many bumps. He is working better this season and is more amusing. One of the reasons for this is that he has better material and is surrounded by a better cast than when we saw him at the Columbia last season.

Dorsey is a "Dutch" comedian. He is small in size but big in comedy. He has a fine dialect and is a clever performer. He works earnestly and knows how to humor a situation. He uses a good make up and works well alongside of Freidell.

William Murphy plays a "legit" early in the show and later portrays several other characters. He takes care of each part well. He has a voice, excellent for both speaking and singing.

Don Trent, using a small mustache in his make up in most of the scenes, is enjoyable as the straight man. He has a fine speaking voice and his work with the comedians is most noticeable. His wardrobe is worth mentioning.

This is another show with two prima donnas, Franz Marie Texas and Teresa Adams. Miss Texas sings "Sweet Melody" and "Rainbows" with ease and definiteness. Her voice is better and clearer than when she played this house last season. Miss Texas displays dazzling gowns, which she knows how to wear.

Miss Adams has gained weight during the summer. She is an attractive blonde and pleasing to look at. Her numbers were well rendered, they were "Tuck Me to Sleep" and "Fine Feathers." Miss Adams reads lines well and even dances in one of her numbers, in which she introduces cartwheels and splits. This young lady appears in several character bits and does very well. Her costumes are pleasing to the eye.

Gertrude Babe Lavetta makes a fine impression this season. She is a dancing soubrette and displays more ginger in her work than usual. Miss Lavetta looks better and has filled out a bit since last season, and seems to enjoy her work more. She puts her numbers over in a vigorous and snappy way that audiences like. Her dresses are classy and she shows them off well.

Cecil McCann, an ingénue soubrette type, has several numbers she puts over nicely and also does well in the scenes she works in. Miss McCann is an attractive young lady of blonde type, with pretty curly hair.

Howard Hemly, George Wink and Paul Westgate, besides having a specialty, are doing bits.

The show is in two acts and nine scenes and opens with dialogue between Murphy, Trent and Miss Adams before the chorus comes on. It's a rather odd opening for a burlesque show and out of the general run. The idea is good and gives interest to the piece.

The "You Go Home" scene proved a fine comedy bit as Friedell, Dorsey, Trent, Hemly, Wink, Westgate, the Misses Adams and Lavetta do it. It has bright lines and good material.

Another fine comedy scene was the magistrate court, in which a liquor case is being tried. The evidence being drunk by all in the room, who get intoxicated. Murphy was the magistrate, Freidell the prisoner, Trent the prosecuting attorney, Dorsey the principal witness. Other principals in the cast were witnesses. This scene was well worked up, and has fine situations.

Miss Texas offered a singing specialty of two numbers and scored a hit. She sang well and was called back to sing another for an encore.

The "Blue Broadway" scene was well carried out, of how Broadway was a few years ago and how it is pictured by the writer in the future, if the Blue Laws go into effect. His ideas are good and his imagination of the future amusing. All the principals and the chorus girls were seen during the action of the scene.

Miss Lavetta did an acrobatic dancing specialty in one of her numbers that more than pleased. Miss Lavetta dances cleverly and artistically.

Dorsey and one of the boys in the trio were amusing in a comedy talking bit.

The Snappy Trio went big in their singing specialty and were generously applauded.

Sorry couldn't catch the balance of the show as it was good as far as we saw it.

Cooper has a good comedy, scenic and singing show in "Hello 1922," and it's something of a different line to others he has shown us.

SID.

LEDY AND LEDY CLOSE

Ledy and Ledy have closed with Irons and Clamage's "Garden of Frolics."

DRAMATIC and MUSICAL

LIONEL BARRYMORE SCORES GREAT HIT IN BERNSTEIN PLAY

"THE CLAW," a play in four acts, adapted from the French of Henri Bernstein, by Edward Delaney Dunn, and Louis Wolheim. Produced at the Broadhurst Theatre, Monday night, October 17.

CAST

Jules Doulers.....	Charles Kennedy
Paul Ignace.....	E. J. Ballantine
Antoinette.....	Irene Fenwick
Marie.....	Marie Bruce
Achille Cortelon.....	Lionel Barrymore
Vincent Leclerc.....	Giorgio Majeroni
Anne Cortelon.....	Doris Rankin
Nathaniel.....	Joseph Granby
A. Doorman.....	Ian Wolfe
Guy Germain Leroy.....	Harold Winston
A. Police Officer.....	S. B. Tobias

There was some talk recently regarding Lionel Barrymore, as an actor, being on the wane. Nevertheless, in a single bound Mr. Barrymore attained heights never before reached by this talented member of a family famous for their histrionic ability. Though "The Claw" offers unusual opportunities to a player such as Mr. Barrymore, the role he essayed was glorified and the public have never seen him in a role quite so excellent; a role which would not in itself interest theatre-goers in this country as it would in France, yet the master work of the actor assures the piece a place among the season's successes which are and will be few.

The story told by the play is that of an old man's destruction through his passionate love of a woman many years his junior. The business of fooling him is a simple matter in her hands. He is a journalist and a Socialist and high in the esteem of his party. He knew of her faithlessness, but yielding to his passion for her even went to the trouble of jeopardizing his honor in order to gratify her demands. The man's descent on the downward path probably aroused little if any sympathy in the hearts of the audience, for somehow or other the world does not feel too much for the man who lets himself be dragged down by a woman. Therefore, is the vivid acting of Mr. Barrymore to thank for "The Claw," being received as well as it was.

The big scene of this play comes when Miss Irene Fenwick as Antoinette, the wife, brings her husband to his knees before his bitterest enemy. Ten years of experience has taught the husband some of his wife's character, of course, yet the last possible indignity she can heap upon him is to accept his enemy as her lover, which he did not expect. The husband humbles himself before his enemy and implores him not to gratify her (his wife). Mr. Barrymore's eloquence, rich with the speech of his misery, as he delivered the typical Bernstein speech imploring his foe to spare him his last possible hurt, was a piece of remarkable fine acting and the audience did not hide their appreciation.

Other phases of the man had been shown earlier in the play, all of them being admirably portrayed by Mr. Barrymore who was at his best most of the time. Toward the end of the play he is seen a pathetic figure as the mob is stoning his windows, and he goes out thinking not of his own peril but of his adventuress who has just deserted him. He takes his hat ad coat and blindly rushes to the Senate to face his accusers, and falls dead as the drama ends.

The acting of the others in the cast is also commendable. Irene Fenwick, as the siren wife, was well suited to the role, and her diction was wonderful. Intelligence and repression were noticeable in her manner, and on the whole did unusually well. Doris Rankin as the journalist's daughter and the rest of the cast deserve honorable mention, for the cast at the Broadhurst seemed to be about perfect.

"PERFECT FOOL" COMING IN

Ed. Wynn's new piece "The Perfect Fool," will open at the George M. Cohan's theatre on Monday night November 7th. Replacing "A Bill of Divorcement."

"THE DEMI-VIRGIN" NEW HOPWOOD FARCE AT THE TIMES SQUARE

"THE DEMI-VIRGIN," a farce in three acts by Avery Hopwood, presented by A. H. Woods at the Times Square Theatre, October 18, 1921.

CAST

A Movie Director.....	Charles Mather
Owen Blair.....	John Maroni
Jack Milford.....	Ralph Glover
Rex Martin.....	John Floyd
Estelle St. Marr.....	Marjorie Clements
Gladys Lorraine.....	Mary Salisbury
Dot Madison.....	Mary Robinson
Fay Winthrop.....	Helen Flint
Cora Montague.....	Constance Farber
Bee La Rose.....	Sasha Beaumont
Amy Allenby.....	Peggy Coudray
Wanda Boreasca.....	Mildred Wayne
Aunt Zeffie.....	Alice Hegeman
Betty Wilson.....	Helen Cunningham
Chicky Belden.....	Charles Ruggles
Gloria Graham.....	Hazel Dawn
Sir Gerald Sydney.....	Kenneth Douglas
Wally Dean.....	Glenn Anders

It now seems to be the ambition of many of the play producers, especially those who make a specialty of the farce production, to present a piece in which one of the female members of the cast furnishes a bit of amusement by giving the audience a distinct shock.

To amuse an audience is, of course, a laudable ambition, and this is achieved in "The Demi-Virgin" by one of the strongest punch scenes ever presented.

It is the "Strip Poker" bit in the last act in which some six lovably innocent movie actresses play a game of "strip" poker, in which the loser of each trick must take off a part of her apparel. The most consistent loser is quickly cut down to her last stitch, an almost transparent thing, and is only prevented from taking that off by the immoderate purity of the author.

"The Demi-Virgin" has quite a pure plot as farces go; in fact judging by recent newspaper accounts of social life in the Hollywood, California, movie colony, the plot is entirely too pure. Around the threadbare plot of a movie actor making love to his wife, who thinks she has been divorced from him but isn't, are hung a series of sweet little risque "bits" and a super-abundance of suggestive lines.

The play is about a movie actress, played by Hazel Dawn, who left her husband on their wedding night for some reason or other, thus gaining the title among the people in her "set" of "demi-virgin." She gets a Reno divorce and comes back to the motion picture studio to finish a picture in which she plays opposite her semi-husband. She is engaged to be married to an Englishman who is "doing" Hollywood, and tells her ex-hubby so. He retaliates by telling her he is to be married to another denizen of the studios. This seems to anger her, and she sets about proving to this girl's satisfaction that her fiance is a philanderer. The play is taken up with her efforts to show her ex-husband up and she succeeds so well that she gets herself compromised with him, and finally finds that her divorce is not valid in California. But she seems to be satisfied, and the curtain falls on the couple in the room next to her bedroom.

Glenn Anders, who plays the part of the semi-husband, is not convincing. The most amusing in the company were Constance Farber and Kenneth Douglas, the latter in the role of an Englishman.

Miss Farber, late of vaudeville, is decidedly clever and scored one of the hits of the piece.

"BACHELOR'S NIGHT"

AT THE PARK IS RISQUE FARCE

"A BACHELOR'S NIGHT," a farce comedy in three acts, by Wilson Collier. Produced at the Park Theatre, Monday night, October 17.

CAST

Cleetie.....	Amy Ongley
Frederica Dill.....	Leila Frost
Vivian Barnes.....	Vera Finlay
Lilly Carnes.....	Dorothy Smoller
Trixie Moulton.....	Lillian Tashman
Dicky Jarvis.....	William Roselle
Gilda Barnes.....	Herbert Yost
Amelia Annesley.....	Luella Gear
Mrs. Jarvis.....	Isabel Irving

In the program is the printed announcement that, "the farce was written for laughing purposes only . . . nothing original is claimed for it . . . contains the usual opening and shutting of doors . . . the play could have ended in the first act . . . but if so, it would have been a vaudeville sketch and not a play." To which we heartily agree; and what a wonderful vaudeville act is being lost to the vaudeville stage by having the present offering stretched out into three acts. The mere fact that the program announcement beats the critics to it is not enough reason in itself, nor adequate apology for the play's production, despite the fact that numerous laughs are scattered throughout the piece. The audience should have some recompense for having to gaze upon the same black background for three acts.

Amy Ongley as Cleetie, Dicky Jarvis' maid, rents out a room in her employer's absence. On the night that he returns to town quite unexpectedly, the wife of his best friend has her gown torn in an auto smash-up and comes into the house and asks the maid to help her.

Vivian Barnes, played by Vera Finlay, is not aware of the fact that she is in Mr. Jarvis' house. The maid goes out to a tailor with Mrs. Barnes' dress. In the meantime two girl friends of Mr. Jarvis drop in casual like; they have a latch key. One of them is the gold digger type played by Lillian Tashman, and the other girl, who is not so much of a gold digger, is played by Dorothy Smoller.

Mr. Jarvis drops in from his hunting trip, soon followed by Mr. Barnes, unaware that his wife is in one of the rooms. A few minutes later another girl who has hopes of marrying Jarvis arrives. Cleetie rushes in saying that she has been "attacked." And, frightened because her employer will find out about the "roomer" and the "bloomer" (the lady with the torn dress is left in bloomers), raves and raves, in laughable manner. In the meantime cocktails flow as though it were pre-war days and the folks there drank and drank and drank. The mother of Jarvis arrives because the girl who hoped to marry him sent a telegram to her. When Mrs. Jarvis arrives she runs into the "bloomer" woman and mistakes her for the bride. The opening and shutting of doors follows soon after when the "roomer" comes out to take a peek.

Miss Ongley and the maid did admirable work, as did Miss Tashman as the gold-digger who dropped gold-diggerisms here and there. The rest of the cast did fairly well with their material.

STUDENTS TO DO FIVE PLAYS

PROVIDENCE, R. I., Oct. 24.—The Stock and Buskin, Brown University's dramatic society has announced the presentation of Terence's "Formio" in an English translation by Prof. John F. Greene of the Latin department, and the regular production for the first time of the best original plays by undergraduates, selected from those submitted as the class room work in English 5A, 6B, the new "workshop" course in playwriting. Five different series of plays will be presented during the year. If successful the play will tour New England.

NEW PLAY FOR WHITESIDE

Walker Whiteside's newest play is now in rehearsal at the Thirty-ninth Street Theatre and will open out of town in three weeks. No title has been given it.

"AS YE MOLDE"

AT THE 15TH STREET IS PLAY OF COLOR

"AS YE MOLDE," a play in three acts, by Charles Mackay. Produced at the Fifteenth Street Theatre, Tuesday afternoon, October 19.

CAST

Captain. Thomas Lanford, U. S. N.	Charles Hammond
Paul Driscoll.....	Geoffrey C. Stein
Mrs. Lanford.....	Alice Fleming
Mrs. J. Lomax Graham.....	Helene Lackaye
Ella Bates.....	Leonora Bradley

"As Ye Molde" was presented for the first time Monday by the People's Players, Inc., in the hall of the Rand School known as the Fifteenth Street Theatre, and proved to be somewhat better than the usual run of "cult" productions. It had some draggy moments and again was also entertaining, having novel complications. The cast contains professional names which insured some good acting at times; the fact that the characters in the play were quite human helped considerably.

The story of the piece is not what may be termed suitable for Broadway production. An odd sort of husband learns that a child visiting at his house is really the daughter of his wife who has concealed the fact from him. The husband takes the child in his arms and promises his wife that he will adopt the illegitimate daughter, and goes still further, even posing as the child's father in order to save his wife from suspicion. All of which is hardly Times Square play material.

Toward the end of the play the woman, who is about to marry the real father of the child, discovers the truth that her intended was the lover of the wife who was willing to adopt the child for appearance's sake, etc., and that she almost married the real villain. The untangling of the complications result in some dramatic moments, and although the final episode came suddenly, it could be worked up into an excellent dramatic situation.

Most of the cast billed and otherwise did fairly well, with an exception here and there.

The play will not appeal to the average theatre-goer, but will surely satisfy those who seek for something different, and abhor the usual saccharine stuff known as "what the public like."

NEW PLAY FOR GRACE GEORGE

Miss Grace George will appear next month in a play temporarily called "A Royal Scandal," the role of Marie Antoinette, Queen of France, and consort of Louis XVI being the part Miss George is scheduled for. The play is from a foreign source and is published anonymously under the nom de plume of "Endymar."

The play, which is now in preparation, will give Miss George an opportunity for light comedy and deepest tragedy. A lavish production is said to be under way.

"WHITE HEADED BOY" CLOSING

"The White Headed Boy," the Charles Dillingham production at the Henry Miller theatre, closes on Saturday night, November 5th, and after a week at the Montauk, Brooklyn, goes to Chicago for a run.

The piece, a big success in London and Dublin, is being presented by the Irish Players, a company brought over by Mr. Dillingham. It opened at the Henry Miller on September 13th.

October 26, 1921

THE NEW YORK CLIPPER

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B. F. KEITH'S VAUD. EXCHANGE

NEW YORK CITY

Palace—Craig Campbell—Mosconi Bros.—Lew Dockstader—Frances Pritchett & Boys—Martha Prior.

Riverside—Frank Browne—Jack La Vier—Olcott & Ann—Harry Carroll—Royal Gascoynes—Yvette Ruget—International Nine.

Colonial—Dave Roth—Elsie Ryan & Co.—Burns & Freda—Carl Randall—Bobbe & Nelson—Galagher & Shean.

Alhambra—The Sterlings—Vincent O'Donnell—Travers & Douglas—Will Mahoney—Dufor Boys—Victor Moore & Co.—Davis & Pelle.

Royal—Chong & Moey—Johnny Nestor—Ivan Bankoff & Co.—Powers & Wallace—Claude & Fanny Usher—Kaufman Bros.—Creole Fashion Plate—Stan Stanley.

Broadway—Miller & Capman—Dunbar & Turner—Signor Fisico—Weaver & Weaver—Solly Ward & Co.

First Street Theatre—Hurio—Pearson Newport & Pearson—Bessie Remple & Co.—Fisher & Gilmore—Joe Darcy—Two Little Pals.

Hamilton—Dancing McDonalds—Jack Hanley—Ray Raymond & Co.—Daphne Pollard—Harry Cooper—Ruth Royle.

Franklin (First Half)—Mr. & Mrs. J. Barry—Janet of France—Long Tack Sam, (Second Half)—Madame Besson & Co.

Jefferson (First Half)—Tom Parillo—Vera Sabina & Co.—Wilton Sisters, (Second Half)—Janet of France—Kelly & Pollack.

Forham (First Half)—Raymond Bond & Co.—Robeville—Lillian Shaw, (Second Half)—Mr. & Mrs. J. Barry—Leo Beers—Edith Clasper & Boys.

Rogent (First Half)—Dave Bernie—Mary Marbie & Co.—Kelly & Pollack, (Second Half)—Four Gossips—Vera Sabina & Co.

Coliseum (First Half)—Ethel McDonough—Edith Clasper & Boys—Harry Langdon & Co.—Robeville.

BROOKLYN

Orpheum—Miller Sisters—Burt & Rosedale—Gwen McGivney—Harry Breen—Eddie Leonard—George McFarlane—Hyams & McIntyre—Four Mortons—Chaplin Picture.

Bushwick—Young & Wheeler—Hope Eden & Co.—Kenny & Hollis—Jas. J. Morton—Paul Decker & Co.—Venita Gould.

Flatbush—Roger Imhoff & Co.—Herschel Hensler—Dotson—Daphne Pollard.

Boro Park (First Half)—Creeden & Davis—Sawing a Woman, (Second Half)—Wilton Sisters—Frank Dobson & Sirens.

Far Rockaway (Second Half)—Lillian Shaw—Long Tack Sam.

BALTIMORE

Maryland—Foley & Leture—Clara Howard—Ray Bond & Co.—Edith Taliaferro & Co.—Bert Erol.

BOSTON

Keith's—Roy & Arthur—Kirby, Quinn & Anger—A Dress Rehearsal—Ann Gray—Millership & Gerard—Bert & Betty Wheeler.

BUFFALO

Shea's—Juggling McBans—Furman & Nash—Rolle's Revue—Mrs. Hathaway Turnbull—Kane & Herman—Dooley & Sales.

CINCINNATI

Keith's—Shadowland—Sully & Houghton—Russell & Devitt—Olson & Johnson—Harry Jolson—Bert Baker.

CLEVELAND

Hippodrome—Pierce & Goff—Reddington & Grant—Bailey & Gowen—Horace Goldin—Josephine Victor—Dolly Kay.

COLUMBUS

Keith's—P. George—Taylor, Howard & Them—Young America—Fenton & Fields—Jue Quon Tai—D. D. H.—Adolphus & Co.

DETROIT

Temple—Sealo—Trixie Figanza—8 Blue Demons—Millicent Mower—Van & Corbett.

ERIE

Colonial—Burns Bros.—Milton Pollack & Co.—Courtney Sisters.

GRAND RAPIDS

Empress—James & Etta Mitchell—Bernard & Garry—Toto—Mylie & Hartman—Mme. Besson & Co.—Sylvia Clarke.

HAMILTON, CAN.

Lyric—Artistic Treat—Langford & Fredericks—Jim McWilliams—Glenn & Jenkins—Hackett & Delmar Co.

INDIANAPOLIS

Keith's—Eddie Ross—Dallas Waiker—McDonald Trio—Bradley & Ardine—Dummies—Bevan & Flint—Frank Gaby.

JOHNSTOWN AND PITTSBURGH

Jason & Harrigan—Hamlin & Mack—Henry Frey—Crisps Sisters & Co.

LOUISVILLE

Mary Anderson—Wilson Aubrey Trio—Corradini's Animals—Scotch Lads & Lassies—Doris Duncan—Pressler & Klaiss—Joe Cook—Alexander Bros.

LOWELL

Keith's—W. & J. Madel—H. & G. Ellsworth—Boleg Bros.—Patricola—Richard Keen—Fields & Fink.

MONTREAL

Princess—Green & Myra—Bostock's Riding School—Newhoff & Phelps—Johnny Burke—Ford, Sheehan & Ford—Val & Erie Stanton—Althea Lucas & Co.

PHILADELPHIA

Keith's—Lady Alice's Pets—Cressy & Dayne—H. Santry & Band—H. & A. Seymour—Haig & Lavere—Brennan & Rule—Bobby Pender & Co.—D. Humphrey's Dan—John Steel.

Bobby Jarvis & Co.
DOING NICELY IN
VAUDEVILLE

VAUDEVILLE BILLS
For Next Week

PITTSBURGH

Davis—Boyle & Bennet—Norwood & Hall—Ruth Budd—Flirtation—Rome & Grant—Four Ballots.

PITTSBURGH AND JOHNSTOWN

Percival Girls—West & Van Sicklin—Three Martells.

PORTLAND

Keith's—Jean Granane & Co.—McLellan & Carson—John & Nellie Olms—New & Most—Musical McLarens—Shapiro & Jordan.

PROVIDENCE

Keith's—Gold & Edwards—Conlin & Glass—Hamilton & Barnes—Leo Beers—Howard & Sadler—Singer's Midgets.

QUEBEC

Auditorium—Ruth Howell Duo—La Paleric Duo—Roland Travers Co.

ROCHESTER

Temple—Peggy Carhart—7 Bracks—Joe Towle—Clayton White & Co.—Caits Bros.—Watson Sisters—Lorimer & Hudson.

SYRACUSE

Keith's—Herman & Shirley—Unusual Duo—Ben Welch—Allan Rogers & Maude Allen—Sallie Fisher & Co.—Billy & Eddie Gorman—Clinton & Rooney.

TORONTO

Shea's—The Johannys—Rudell & Dunigan—El Cleve—Chas. Howard & Co.—Anatol Friedland Co.—Three Lordens.

Hip

Mang & Snyder—Hanaki Haps—Pearson & Lewis.

TOLEDO

Keith's—Maxine Bros. & Bobby—Bob & Peggy Valentine—Franklyn Charles & Co.—Jed Dooley & Co.—Harry Watson & Co.—Vaughn Comfort—Same & Delilah.

WASHINGTON

Keith's—Loyal Dogs—Sharkey, Roth & Witt—Claudia Coleman—Sophie Tucker Co.—Ernest R. Ball—Roland Young & Co.—Reynolds & Donegan.

WASHINGTOM

Orpheum—Dorothy Jardon—William & Wolfus—May Wirth—Marion Harris—Jack Benny—Joe Browning—Mabel Burke.

BALTIMORE

Orpheum—Jordan Girls—Jean Barrios—Jean Adair & Co.—Lyons & Yosco—Jos. Josephson & Co.—Moss & Frye—Beth Bari & Co.

ST LOUIS

Orpheum—Dorothy Jardon—Williams & Wolfus—May Wirth—Marion Harris—Jack Benny—Joe Browning—Mabel Burke.

VANCOUVER

Orpheum—Vera Gordon & Co.—Joe Bennett—Chas. Harrison & Co.—Tony Norman—Maurice Diamond—Bobbie Gordon—The Rios.

WINNIPEG

Orpheum—Stone & Hayes—Mattie Lippard—Santa & Hayes Revue—Brown & O'Donnell—Ben Beyer—Marshall Montgomery.

CHICAGO

Orpheum Circuit—CHICAGO

CHICAGO

Palace—Julian Eltinge—Chic Sale—Eddy Sen Mel—Davis & Darnell—Walter C. Kelly—Kantell & Co.—Raymond & Schram—Rodero & Marcon—Booth & Nina.

MAJESTIC

Gertude Hoffman—Dress Rehearsal—Sam Mann—Miller & Mack—Dainty Marie—Elizabeth Brice—McFarland & Palace—Sansted & Marion.

SALT LAKE

4 Marx Brothers—Jay Velle & Girls—Low Feeley & Stella—Hugh Herbert & Co.—Adelaide Bell & Co.—Leo Zarrell Duo.

DENVER

Orpheum—Sammy Lee & Friends—Toney Grey—Sharracks—Gautier's Bricklayers—Millard & Martin—Wm.—Wm. Halligan & Co.—Lou & Fay Durbell.

DELMAR

Orpheum—Sammy Lee & Friends—Toney Grey—Sharracks—Gautier's Bricklayers—Millard & Martin—Wm.—Wm. Halligan & Co.—Lou & Fay Durbell.

EDMONTON AND CALGARY

Orpheum—Ritter & Knapke—Jack Joyce—Marshall Montgomery—Mary Haynes—Kitty Dener & Co.—Kramer & Boyle—Sylvia Loyal & Co.—Servais Le Roy.

KANSAS CITY

Orpheum—Gibson & Connell—Edith Clifford—Demarest & Cole—Yip Yip Yaphank—Claude Golden—Eddie Foy & Family—Clifford Wayne Co.—Main Street—Four Camerons—Cliff Nazarro & Co.—Samson & Douglas—Nat Nazarro B & D—Ed Janis Revue.

LINCOLN

Orpheum—Wilbur Mack & Co.—Watts & Hawley—Taxie—York & King—Henry & Moore—Clifford Wayne Co.—Barbette—Rizga & Witchie.

DULUTH

Orpheum—Jack Ingels—Bronson & Baldwin—Dugan & Raymond—Moody & Duncan—Lois & Sterling—Margaret Taylor—Galetti's Monkeys—Frank & Milt Britton.

EDMONTON AND CALGARY

Orpheum—Ritter & Knapke—Jack Joyce—Marshall Montgomery—Mary Haynes—Kitty Dener & Co.—Kramer & Boyle—Sylvia Loyal & Co.—Servais Le Roy.

KANSAS CITY

Orpheum—Gibson & Connell—Edith Clifford—Demarest & Cole—Yip Yip Yaphank—Claude Golden—Eddie Foy & Family—Clifford Wayne Co.—Main Street—Four Camerons—Cliff Nazarro & Co.—Samson & Douglas—Nat Nazarro B & D—Ed Janis Revue.

LOS ANGELES

Orpheum—Carlyle Blackwell—Aileen Stanley—Wood & Wyde—Bowers, Walters & Crocker—Hughes Musical Duo—Adler & Ross—Wallace Galvin—The Little Johns.

WALLACE

Orpheum—De Haven & Nice—Ross & Foss—Lulu Coates & Co.—Noel Lester.

MAJESTIC

Wm. H. Crane—Seed & Austin—Spencer & Williams—Mehlinger & Meyers—Dave Harris & Band—Gordon & Rica—Wilfred Du Bois.

MEMPHIS

Van Hoven—Dillon & Parker—Tom Wise—Lydell & Macy—Pielet & Scofield.

MINNEAPOLIS

Orpheum—Butler & Parker—Sandy—Tozart—Al & F. Stedman—Gus Edwards' Revue.

HENNEPIN

Butler & Parker—Sandy—Tozart—Al & F. Stedman—Gus Edwards' Revue.

NEW ORLEANS

Orpheum—Blossom Seeley—Bobby Randall—Junior & Terris—Kitner & Reaney—Romer & Romaine—Jack Kennedy—Vernon Stiles.

PORT CHESTER

Wrought & Gayman—Gertude Hornes—Ethel Delmar Co.—Nearly a Prince—McWatters & Tyson—Friend & Downing.

SCHEMATISTY

Orpheum—Blossom Seeley—Bobby Randall—Junior & Terris—Kitner & Reaney—Romer & Romaine—Jack Kennedy—Vernon Stiles.

TROY

(First Half)—Bohn & Bohn—Will Santon Co.—Helen Moratti—Cartmell & Harris—Lew Cooper—Kirksmith Sisters. **(Second Half)**—Boss & Dell—Crane Sisters—Jed's Vacation—Murphy & White—Tango Shoes—Arthur West—Royal Elephants.

TROY

(First Half)—Bohn & Bohn—Will Santon Co.—Helen Moratti—Cartmell & Harris—Lew Cooper—Kirksmith Sisters. **(Second Half)**—Boss & Dell—Crane Sisters—Jed's Vacation—Murphy & White—Tango Shoes—Arthur West—Royal Elephants.

YONKERS

(First Half)—Charlie Wilson—Chas. Keating—Hardy Brothers—Shea & Hewitt—Middleton & Spellmyer—Garden & Kenny. **(Second Half)**—Heath & Sperling—Alf Grant—20th Century Revue—Ricardo & Ashford—Altrick & Shacht.

B. F. KEITH'S VAUDE. EX.

Week of Oct. 24, 1921

NEW YORK CITY

Harlem Opera House (First Half)—Laurie Ordway—Homer Sisters Co.—Falcons. (Second Half)—Jess Daney Co.—Inez Hanley—Western Young—Eugene & Flaney—Floyd & Christie.

ALLENTOWN

(First Half)—Frank Ward—Stanley & Wilson Sisters—Bert Fitzgibbons—Murray Kissen Co.—Second Half)—Kean & White—H. & P. Oakes—One on the Aisle—B. A. Rolfe Revue.

BRISTOL

Will Crutchfield—Grace Leonard Co.—O'Connor & McCormack—Wise & Wisser.

BANGOR

(First Half)—Sidney Seaman—Dan Simons—Cora Hilton Co.—Carroll Baker Carmen—Elsie Paulson—Will M. Rogers—Prince Imlatt. (Second Half)—Rose Gordon—Green Burnett—Ray & Fay—Kilroy, Quinn & Anger—Graves & Demonde—Lowry & Prince—Miss Werle Co.

BOSTON

Boston—Sherwin Kelly—Gold & Edwards—Kellso Kee—Brennan & Rule—U. S. Jazz Band.

WASHINGTON ST.

Washington St.—Dell & Gliss—Kane & Grant—B. T. Toomer Co.—Exposition Four—Little Jim.

SCOLEY SQUARE

Dupree & Dupree—Leipsig—Wright & Dietrich—Pistel & Johnson—Mason & Cole.

HOWARD

(First Half)—Helen Miller—Fantunes Sisters Co. (Second Half)—Polly Moran.

BROWNSVILLE

Walsh—Hobson—Beale—Eidelberg—Gibson—Melody Sextette.

BROCKTON

(First Half)—Spencer & Brown—Newell & Most—Tom Kelly—Davis & Pelle. (Second Half)—Geo. Stanley Sisters—Al M. Wilson—Bell & Eva.



HARRY

STAR, BROOKLYN, THIS WEEK
FEATURED WITH GEORGE JAFFE'S CHICK CHICK
EMPIRE, HOBOKEN, NEXT WEEK

"HELLO JAKE"

FIELDS

HUGHY BERNARD—*My Pilot*

DIXIE MASON

SOUBRETTE

CHICK CHICK COMPANY

STAR, BROOKLYN, THIS WEEK

STARS OF BURLESQUE

MAE SMITH

SOUBrette

HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA,
WHO CAN
SING, TALK AND
WEAR GOWNS

EVELYN PRYCE

WITH
JAZZ BABIES

BOBBY GORE

STRAIGHT MAN, DOING A LEGMANIA DANCE

WITH BIG REVIEW

JOHNNY BELL

THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

PRINCESS LIVINGSTON

INGENUE SOUBrette

GROWN UP BABIES

FRANKIE DALE

INGENUE

A WHIRL OF GIRLS CO.

ARTHUR STERN

STRAIGHT MAN

GROWN UP BABIES

WHEN PLAYING THE STAR OR CASINO THEATRES STOP AT
Dondero's Theatrical Place

High class rooms with running hot and cold water. Mrs. Frankie Dondero, formerly Vivian Young, proprietress. 150 Lawrence Street, near Fulton, Brooklyn. Moderate rates. Homelike.

ARTHUR PUTNAM

WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

FRED HARPER

DOING COMEDY
AND ACROBATIC DANCING

WITH JIMMY COOPERS
"BEAUTY REVUE"

JIMMY RAYMOND

Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly Thanks to Joe Wilton

RALPH SINGER

SINGING, WHISTLING, DANCING JUVENILE WITH JEAN BEDINI'S TWINKLE TOES
Direction—HARRY BESTRY

BESSIE PARDUE'S HIGH STEPPERS

With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season.
Columbia Circuit

ANNA THORNTON

WITH JAMES E. COOPER'S BIG JAMBOREE

Direction—IKE WEBER

ANNOUNCEMENT

Thanks to the profession in general for the past.
WATCH for the opening soon of B. F. KAHN'S
NEW HOUSE. Look for announcement later.

B. F. KAHN.

LEW RICE

"PASSING
REVIEW"

DOING ECCENTRIC DANCING SPECIALTY

SEE MY 1 STRING FIDDLE

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL

At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations.

All improvements. Your comfort is my comfort.

MILDRED FRANKLIN

SOUBrette

PELL ME - L

FLORENCE (MACK) DRAKE

SOUBrette-INGENUE

A WHIRL OF GIRLS CO.

GEO. BARTLETT

COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

CHAS. MARSHALL

NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY Thanks to Joe Wilton

OLIVE DE COVENY

PRIMA DONNA—BIG WONDER SHOW

MURRAY BERNARD

STRAIGHT MAN OF CLASS

GREENWICH VILLAGE REVUE

BILLIE FLINT

INGENUE-SOUBrette

JIMMY COOPER'S BEAUTY REVUE

NETTIE KNISE

INGENUE—WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

DOLLY BERANGER

WISE LITTLE
SOUBrette

WITH LEW KELLY SHOW

MEETING WITH SUCCESS

October 26, 1921

THE NEW YORK CLIPPER

23

ALEXANDER AND ROBINSON

Theatre—Proctor's 23rd Street.
Style—Singing.
Time—Twelve minutes.
Setting—In "one."

The act opens with a couple in mulatto make-up doing a number. The woman in the act is then left alone while her partner makes a change, she rendered a ballad that got over nicely, the man followed with a fast number in which he managed to infuse a good deal of animation and personality. The rest of the numbers were well rendered, and not for one moment did one expect the surprise finish which follows. The act finishes up with a wedding number, the woman wears a bridal gown with an enormously long train, and as they approach the end of this number, "she" takes her wig off and turns out to be a female impersonator.

The surprise took the audience by storm, for so realistic was the impersonator, that not once did any one suspect him in the preceding numbers to be a man. We think that the mulatto make-up did a good deal to keep the surprise, and it was clever idea on his part. The act went over well at this house. M. R.

PETERSON AND CLARK

Theatre—City.
Style—Singing and Patter.
Time—Twelve minutes.
Setting—In "one."

The boys enter dressed in dinner jackets, they each draw a cigarette, light it, and start a popular song number together, that drew a good hand. The number that followed were excellently rendered. The team has lots of pep and animation, and above all, they have likable personalities. Every number they did went over big. This is a corking good act of its kind and can fill number two spot at the first class houses.

M. R.

RICKARD & WYNNE SISTERS

Theatre—Regent.
Style—Novelty.
Time—Ten minutes.
Setting—Special in "Four."

Rickard & Wynne Sisters present an act which is believed would be far better were they to cut some of the novelties and specialize more along certain lines. It bewilders an audience to see so many and different things done in one act and unless it has a sure fire finish they will go off to a cool reception, as the audience, because of the number of things done, forgets what might have been good earlier in the act.

This act opens with Rickard doing slight of hand tricks, assisted by the girls. Then a screen is dropped for "shadowgrafs." Following this the girls come on and do a little dance. As a finish Rickard in the costume of a Chinese Mandarin takes various articles from the magic rug. E. H.

CARTER AND BUDDY

Theatre—City.
Style—Dancing.
Time—Ten minutes.
Setting—In "one."

Two colored boys start off with a song and immediately go into a lively buck dance that drew a good hand. The dances that follow are mostly composed of the buck and wing style. The boys, however, have lots of pep and animation, and are clever dancers. Although their routine is of the usual type, still, they manage to infuse new life into their dances.

The act winds up with a whirlwind buck dance that was a knockout at this house. M. R.

ORGANIZED DANCE ORCHESTRAS

Four pieces to ten, wanting first class connections, apply to MEYER DAVIS, the BELLEVUE-STRATFORD HOTEL, PHILADELPHIA. Only the very best combinations wanted. State full details, instrumentation, price, etc., and send photographs.

PROFESSIONALS DON'T MISS THIS!

Send for this new hit, "THERE'S A PLACE O'ER THE FOAM," the Armistice Day Hit, dedicated to the Lost Heroes. It will impress your audience. Address SCHOEN BROS., 466 Beecher Ave., Cheltonham, Pa.

THIS WEEK (Oct. 24) KEITH'S ALHAMBRA, NEW YORK CITY

THE TWO SAMS

SAM-LEWIS AND DODY-SAM
'HELLO, HELLO, HELLO'
(CHERA BOCHCHA)
In "HELLO, HELLO, HELLO"
 A COUPLE OF NICE YOUNG FELLOWS SINGING
 THEIR LATEST VAUDEVILLE ACT

NOTICE—EVERYBODY! Our "HELLO, HELLO, HELLO" song is fully protected by copyright (Entry Class E, XXc, No. 522051) and our attorney, FREDERICK E. GOLDSMITH. Do not attempt to tamper with that song in any way. We open and close the act with it, and not the slightest infringement will be tolerated. That's us—THE 2 SAMS.

Direction, ROSE & CURTIS

It's the Thought

WILLIE MACK

Patsy with Chick Chick Star, Brooklyn This Week

MURRAY & GERRISH

Theatre—City.
Style—Singing and Dancing.
Time—Fourteen minutes.
Theatre—Special.

Paul Murray and Gladys Gerrish in their imitations of popular musical comedy stars do them as well as most imitations are done, but fail to do anything that would make them stand out from other imitators.

Their most successful imitation, though not mentioned, is that of an act now on the Orpheum that uses a large book to introduce various numbers.

The act is based on a book from which they read who they are going to imitate or what they intend doing next. Of the two, the girl is by far the most clever, and handles Ann Pennington's baby song well.

They finish with the theme song from the show "Mary" and use a little model of a cottage that lights up with the lowering of the curtain giving them a quiet, but effective finale.

E. H.

EVERETT GRAND PIANO CHEAP
Address Mrs. Wergedahl, 1611 Albion Ave., Chicago, Ill.

PARTNER WANTED—ACTOR, DANCER,
 at least 6 ft. tall, for Mimical Dancing.
 Phone Vanderbilt 7407 until 12 every morning.

MADISON'S BUDGET
No. 18 NEW!!!

Published by James Madison
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HARRISBURG

(First Half)—Percival Girls—McCormick & Irving—Rathbun Four—Stanley Co.—Haveman Animals. (Second Half)—Beban & Mack—Combe & Nevins—Haveman's Animals.

ITHACA

(Second Half)—Lorimer & Kaye—Mathews & Blakeney—France & Roeder Co.—Francis Kennedy—Four Ballots.

JAMESTOWN

(First Half)—Wilde & Brooke—Jay Regan—Francis Kennedy. (Second Half)—Stevens & King—Earth to Moon.

JOHNSTOWN, PITTSBURGH

Rapi—Jeselyn & Turner—Carney & Rose—Three Kunes—Hamlin & Mack.

JERSEY CITY

(First Half)—Henry Santry & Co.—Howard & White—Wilbur & Adams—Walsh, Reed & Wash. (Second Half)—Musical Hunters—Jimmy Lucas Co.—Resita—Lillian Cowan.

LEWISTON

(First Half)—Rose Gordon—Green Burnett—Lowry & Prince—Miss Merle Co. (Second Half)—Spencer Beecher—Evans Massart—Leonard Whitney—Carry, Bannon & Marr.

LYNN

(First Half)—Reed & Tucker—Oliver Opp—Foley & Latour—Australian Woodhoppers. (Second Half)—Bessie Bliford—Betty Washington—Murphy & Lockmar—Robert Reilly Co.

LANCASTER

(First Half)—Marie Hart Co.—Lady Oga Ta Saga—Barrett & Cuneen—Jack Roofe Co. (Second Half)—Percival Girls—Jay Raymond—Stanley Co.—Swaine Midnight Prowlers.

LAWRENCE

(First Half)—Evans & Massaro—Countess Verona—Roiland & Meehan—A. & G. Falks. (Second Half)—Charlie Martin—Wm. & Mary Rogers—Monarch Comedy Four.

MIDDLETOWN

Ming Toy—Harris & Holley—Selbini & Grovini.

MANCHESTER

(First Half)—The Skatins—Joe Armstrong—Fred & M. Dale—Monarch Comedy Four—Wisere & Co. (Second Half)—Nevel & Most—Countess & Error—Bowman Brothers—Wilkins & Wilkins—Archier & G. Falls.

NEW LONDON

(First Half)—The Carbys—Geo. P. Wilson—Romantic Teacher. (Second Half)—Paul Perry—Freeman & Lewis—Bea Belmont Co.—Frances Bell & Boys.

NEWPORT

(First Half)—Bell & Eva—Bell Baldwin—C. Marion Cleveland—Royal Venetian Five. (Second Half)—Leda Beckman—Earl & Sunshine—Tom Kelly—Five Chapins.

NORWICH

(First Half)—Will Crutchfield—Eva Fay—Kelly & Brown—Weston & Marion. (Second Half)—Henry's Pets—Moore & Fields—Eva Fay.

NEW BRITAIN

Henry's Pets—Allen & Cantor—Mary & A. Royce—Polly's Pearls. (Second Half)—Kelly & Brown—Smith & Norman—Johnson, Baker & Johnson.

PITTSBURGH

Arthur Turely—Kay Nellan—Poole & Shafer—Carson & Kane—Jack George.

PITTSFIELD

(First Half)—Ming Toy—Grace Leonard—Hoyt & Helene—Nestor & Haynes—Wise & Wiser. (Second Half)—Hunniford—Wheeler & Potter—De Lea & Orma—Hite Redow Co.

PITTSBURGH, JOHNSTOWN

Ecko & Kyao—Bobby Ferns Co.—Black & O'Donnell—Pinkey—Fred Whitehouse.

PASSAIC

(First Half)—Eugene & Finney—The Movers—Ryan & Ryan—A Creole Cocktail. (Second Half)—Mary & Al Royce—Coakley & Dunleavy—Jackie & Billie—Kiddie Revue.

READING

(First Half)—Reckless & Arley—Big Three—Regal & Mack—Fred Elliott—Chas. Ahearn Co. (Second Half)—Elaine Sisters & Hurd—Tuck & Claire—Travers Douglas Co.—Joe Laurie—Brownlee Rube Band.

STEUBENVILLE

(First Half)—Brandnas Trio—Ed Ford—Maurice Samuels Co.—Loring & Lessig. (Second Half)—Hal Springford—Mitchell & Stone—Mullen & Francis—Crisp Sisters Co.

SARATOGA

(Second Half)—Nester & Haynes—Hart & Helene—Bud Snyder & J. Milno.

SOUTH NORWALK

(First Half)—Herbert Duo—Wheeler & Potter—Master Gabriel Co.—Webb & Hall—Evelyn Phillips Co. (Second Half)—Black & White—Ryan & Ryan—Bailey & Porter—Frozini—Over Seas Revue.

SHENANDOAH

(First Half)—Yamamoto—McManus & McNulty—Clark & Story—Honeymoon Inn. (Second Half)—Roma Duo—Phillips & Travers—Chas. Tobias—Cook, Mortimer & Harvey.

STAMFORD

(First Half)—Stuart & Harris—Loney Nace—June & Ives Co.—Williams & Taylor—Man Brothers. (Second Half)—Sidney & Samon—Carroll Baker Co.—Danny Simmons—Prince Lambs.

SYRACUSE

(First Half)—Raymond Wilbert—Crane Sisters—Dainty Virginia—Larry Reilly Co.—Dave Ferguson—Rhoda Royal Elephants. (Second Half)—Hayatake Brothers—Geo. P. Wilson—J. Goulson Co.—Will Stanton Co.—Espe & Dutton—Fads & Frolics.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Fern, Biglow & King—Combe & Nevins—Jones & Cavanaugh—Bobby Jarvis Co. (Second Half)—Nirak Sisters—Polly & Oz—Arthur Askill Co.—Loney Haskell—McDevitt, Kelly & Quinn.

Girard (First Half)—Arthur Askill Co.—Polly & Oz—Berzac's Circus. (Second Half)—Marie Hart Co.—Barrett & Cuneen—Jack Roofe Co.

Keystone—Spoor & Parsons—Lee Haley—Lou & Jean Archer—Cahill & Romaine—The Century Girls.

VAUDEVILLE BILLS

(Continued from Page 21)

TORONTO

Thos. Jackson—Roland Travers Co.—Ford, Sheena & Ford—Burns & Lynn.

UTICA

(First Half)—McLaughlin & Evans—Quartette. (Second Half)—Herman & Shirley—Way Down East Four.

WHEELING

(First Half)—Foxworth & Francis—Dixie Hamilton—Liddell & Gibson—Big City Four—Amaranth Sisters Co. (Second Half)—Peters & Lebuff—Valentine Vox—Courtney & Irwin—Barry & Whitley.

YORK

(First Half)—Elaine Sisters & Hurd—Tuck & Claire—Travers Douglas Co.—Joe Laurie—Brownlee Rube Band. (Second Half)—Reckless & Arley—Big Three—Regal & Mack—Fred Elliott—Chas. Ahearn Co.

POLI CIRCUIT

Week of October 24, 1921

BRIDGEPORT

Poli's (First Half)—Toyland Follies—Gertrude Morgan—Columbia & Victor—Leavitt & Lockwood—The New Producer. (Second Half)—Laura Devine—Pardo & Archer—De Wolfe Girls—Ben Smith.

PLAZA

(First Half)—Bellis Duo—Frances & De Mar—Leighton & Brady—Blackstone. (Second Half)—Beagy & Clauss—Florence Brady—Berger & Bloom—Dancing Shoes.

HARTFORD

Capitol (First Half)—Paul Levan & Miller—Joe Deller De Wolfe Girls—Fisher & Hurst—Kluting's Animals. (Second Half)—Toyland Follies—Leighton & Brady—Weber & Ridnor—Laurie Ordway—Herbert Corthell Co.

Palace

(First Half)—Carmen Ercelle—Kennedy & Kramer—Telephone Tangle—Rena Roland—Peggy Parker Co.—Brennan & Winnie—Erfold's Oddities. (Second Half)—Larcardo Brothers—Gertrude Morgan—Hayde & Co.—Copes & Hutton—Hildegard Lachman—Melofuns—Saxi Holtsworth Co.

NEW HAVEN

Palace (First Half)—Laura Devine—Pardo & Archer—Kaken & Galletti—Arthur Lyons Co.—Arabian Nightmare. (Second Half)—Van & Emerson—Rena Roland—Columbia & Victor—Blackstone.

Bijou

(First Half)—Beagy & Clauss—Gertrude Morgan—Francis X. Consol Co.—Berger & Bloom—Herbert Corthell Co. (Second Half)—Valdare—Frances & De Mar—Telephone Tangle—Frederick Harper—Sally Rogers & Sully.

SPRINGFIELD

Palace (First Half)—Walton Duo—Ben Smith—Dewey & Rovers—Weston & Arnold—Bero Girls. (Second Half)—Paul Levan & Miller—Janis & Chaplow—A Wife Hunter—Winlock & Van Dyke—Berlo Girls.

SCRANTON

(First Half)—Carroll & Stergis—Frank Mullane—Godfrey Pierce Co.—Clayton & Allman—Bungalow Love. (Second Half)—Binns & Grill—Young & Wheeler—Tom Holer Co.—William Hallen—Alman Nielson Co.

WILKES BARRE

Poli's (First Half)—Binns & Grill—Young & Wheeler—William Hallen—Alma Neilson Co. (Second Half)—Carroll & Stergis—Frank Mullane—William Hallen—Clayton & Allman—Bungalow Love.

WORCESTER

Plaza (First Half)—Van & Emerson—Frederick Roland—Frances Bell Boys—Smith & Nieman—Saxi Holtsworth Co. (Second Half)—Carroll & Stergis—Frank Mullane—William Hallen—Clayton & Allman—Bungalow Love.

WATERBURY

Poli's (First Half)—Sellini & Grovini—Florence Brady—Harry Hayden Co.—Copes & Hutton—Dancing Shoes. (Second Half)—Bellis Duo—Joe De Lier—Fisher & Hurst—Arthur Lyons Co.—Arabian Nightmare.

PANTAGES CIRCUIT**WINNIPEG**

Pantages—Conchas, Jr.—Foster & Ray—Melodies & Steps—Chuck Reisner—Leguina & Jazz Band—Bee Palmer—Jack Dempsey.

REGINA AND SASKATOON

Pantages—Daley & Berle—Max & Wilson—Jack Lait's Help—Terminal Four—Arizona Joe.

EDMONTON

Pantages—Three Alex—Bernard & Ferris—Paisley, Noon & Co.—Lee Morris—Sheftel's Revue.

CALGARY

Pantages—Mme. Paulia—Chung Hwa Four—Daval Blair & Co.—Neil McKinley—House of David Band.

GREAT FALLS AND HELENA

Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette—Harry Antrim—Yes, My Dear.

BUTTE AND MISSOULA

Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.

SEATTLE

Pantages—Norris's Baboon & Collyies—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—Thirty Pink Toes.

WALLA WALLA AND NO. YAKIMA

Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

SEATTLE

Pantages—Rekoma—Will Morrissey—Little Custer & Co.—Walton & Brandt—Kane, Morey & Moore.

VICTORIA

Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kanazawa Bros.

VANCOUVER

Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

TACOMA

Pantages—Edgar of the World—Sonia De Calve—Amores & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

PORTLAND

Pantages—Gilbert & Sauls—Stateroom 10—Lew Wilson—Little Cafe.

TRAVEL

Rose & Moon—Agnes Jones Co.—Harry Tsuda—Three Kuhus—Rising Generation.

SAN FRANCISCO

Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemente Bellings.

OAKLAND

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

LOS ANGELES

Pantages—Wire & Walker—Lew Hoffman—Lydia Joy & Co.—Davis & McCoy—Hank Murray.

SAN DIEGO

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Minnie World.

LONG BEACH

Pantages—Dorothy Morris Trio—Pantzer Sylvia—Canary Opera—Dixie Four—Good Night, London.

SALT LAKE

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

OGDEN

Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

DENVER

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

W. V. M. A.**CHICAGO**

Kedzie (First Half)—Lucas & Inez—Austin & Delaney—Cliff Clark—Bill Gerber Revue—Killian & O'Dare—Palermos Canines. (Second Half)—The Nagfys—Fisk & Lloyd—Duval & Symonds—Ortillie, Corday & Co.

Empress

(First Half)—The Dorans—Al Gauble—Bell & Bell Grave—Fiske & Lloyd—Kenny, Mason & Scholle—Gregg & Rogers. (Second Half)—Palermos Canines—Allen & Canfield—Adams & Barnett—Chas. Gill & Co.—McRae & Clegg.

Harper

(Second Half)—Embs & Alton—Kranz & White—Lola Senia & Co.

American

—Joe Bernard & Ragan—Inez—Mack & Stanton—Ed & Birdie Conrad—Keno, Keyes & Melrose.

Lincoln

(First Half)—Alf Ripon—Lorraine Sisters—Coley & Jaxon—Norris Novelty. (Second Half)—A Touch in Time—Cook & Vernon—Joe Thomas' Sax-o-tette—Fink's Mules.

ALTON, ILL.

Hippodrome (First Half)—Marion Gibney—Will Hart Troupe. (Second Half)—Three Buddies—Fields Family.

BLOOMINGTON

Majestic (First Half)—Langton, Smith & Langton—Wills, Gilbert & Co. (Second Half)—Winter Garden Four—Fox & Conrad—Tom Brown's Musical Revue.

BARTLESVILLE, OKLA.

Odeon (First Half)—John West—Down Yonder. (Second Half)—Kurt & Edith Kuehn—Wayne Marshall & Candy.

CHAMPAIGN

Orpheum (First Half)—Lee & Cranston—The Maxwell Quintette—Chas. Semon—Lester, Bell & Griffin. (Second Half)—The Brightone—Val Harris & Co.—The New Leader—Bensee & Baird—Borsini Troupe.

CEDAR RAPIDS, IA.

Majestic Theatre (First Half)—Knight & Sawtelle—Jo Jo Harrison—Fred Lindsay. (Last Half)—Lucas & Inez—Warren & O'Brien—John Geiger—Jose Bernard & Co.—Coley & Jaxon—Oss Munson & Co.

CENTRALIA, ILL.

Grand Theatre (First Half)—Fagg & White—Harry Watkins—Borsini Troupe. (Last Half)—Claymo—Raines & Avey—Four Musical Lunds.

DECATUR

Empress (First Half)—The Brightons—Winter Garden Four—A Touch in Time—Buddy Walton—Joe Thomas' Sax-o-tette—Grandall's Brazilian Circus. (Second Half)—Blanche Sherwood & Bro. —Mack & Stanton—Leroy & Mabel Hart

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SERVICES IN KEITH HOUSES

E. F. Albee announces arrangements have been completed with the War Department to simultaneously provide special memorial services in all B. F. Keith theatres on the afternoon of Armistice Day, November 11, when President Harding will speak over the body of an unknown American warrior, to take place at Arlington Cemetery, Washington.

It was originally intended to install long distance telephone circuits from the national capital to each large city with devices known as "loud speakers" at the terminals which would amplify the President's voice and make it audible to millions of persons while he is speaking at Arlington Cemetery. Mr. Albee invited them to install them in the Keith theatres but this was found impracticable.

A program of speakers before the assembled members of local American Legion Posts and Gold Star mothers will substitute the original plan.

ORCHESTRA HEADLINE

CHICAGO, Ill., Oct. 17.—Isham Jones' orchestra, one of the most popular of orchestras, is doubling this week between the College Inn at the Sherman House and the Majestic theatre, where it is advertised as the headline production. The Jones aggregation is contracted for the entire season at the College Inn and has been forced to decline a tempting offer made them by the Orpheum Circuit.

VAUDEVILLE AT HARPER'S

CHICAGO, Ill., Oct. 24.—The Harper Theatre in this city is playing vaudeville on Friday, Saturday and Sunday of each week, booked by the Western Vaudeville Managers' Association.

UNION SQUARE HOTEL LEASED

The Union Square Hotel at the northeast corner of Fifteenth street, one of the landmarks of this quarter, and well known to members of the theatrical profession, especially those of the old school, passed to a new control Monday in a one-year lease to Kern and Amron.

The old hostelry is to be given a set of stores and parts of the upper floors may be continued as a hotel. The property was secured from the Goldwit Realty Corporation, who are to receive a net rental aggregating \$600,000 for the term. The property was acquired at the auction last July of the Courtland Palmer estate.

ARE YOU FOR THE STAGE? READ

Practical Hints on Training for the Stage
By AGNES PLATT \$2.00
who has coached many of the stars. It covers the essentials even to getting an engagement.

Practical Stage Directing for Amateurs
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Representative Plays by American Dramatists, Vol. I

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THE NEW YORK CLIPPER

FILM FLASHES

Juanita Hansen, serial player, has gone into vaudeville.

Doris May is being starred by Robertson-Cole. Her first is called "The Foolish Age."

Jacquelin Logan has been signed by Goldwyn to appear in a number of feature roles.

"What Ho—the Cook" is the title of an original script Gouverneur Morris is writing for Goldwyn.

"Turn To the Right" will have Margaret Loomis in one of the prominent roles. Alice Terry will have the lead.

Rush Hughes, nineteen-year-old son of Rupert Hughes, has a part in his father's newest photoplay, "The Wall Flower."

Buster Keaton's first effort at comedy making under the Associated First National banner will be called "The Playhouse."

Miss Du Pont is a new Universal star. Her first starring picture is being made under the title of "You Can't Live on Love."

Neva Gerber has commenced work on "The Price of Youth," a film adaptation of the published magazine story by Wyndham Martin.

Winifred Holihan, who played a part in the film "The Queen of Sheba" married Roland Mather Hooker of Hartford, Ct., last week.

William D. Taylor's production starring May McAvoy is his second with that Realist since the producer's recent return from Europe.

"When Youth Rebels," "Bachelors Blush" and "Borrowed Wings" are stories Selznick has secured as starring vehicles for Elaine Hammerstein.

Frank Alexander now claims the palm as the heaviest motion picture actor. Alexander, who appears in Larry Semon comedies, weighs 350 pounds.

Joseph Swickard, old Marcelo in "The Four Horsemen," appears in Alice Lord's new production, "The Golden Gift." John Bowers is the hero.

Hope Hampton has completed the film version of Fannie Hurst's novel, "Star Dust." The original title will be retained. First National will release it.

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WM. McNALLY
81 E. 125th St., New York

Mildred Harris will appear opposite Thomas Meighan in "A Prince There Was." This, doubtless, makes up for the loss of the Lulu role in "Miss Lulu Bett."

Raymond Hatton has the leading role in Goldwyn's "His Back to the Wall." Opposite this character actor will be Virginia Valli who has played opposite Bert Lytell.

"A Tailor-Made Man" which was to serve as a starring vehicle for Jack Pickford and was backed by Sister Mary and the young man's doting mother, has been called off.

"The Millionaire," Herbert Rawlinson's first starring picture for the Universal is finished. It was purchased by Lucien Hubbard from the estate of George Loane Tucker.

Doris Kenyon, who has starred in numerous photoplays as well as on the stage is Conway Tearle's leading woman in "Shadows of the Sea," totally completed by Selznick.

Fred J. Nichols, who appeared in "Disraeli," starring Geo. Arliss will be seen as a character man in "Brittle," starring Mae Marsh, which is scheduled for a late autumn premier.

Constance Binney and her company have gone to San Francisco to take some Argentine "farm" scenes. Miss Binney is supported by Jack Mulhall, with Maurice Campbell as director.

Max Linder, the French comedian, whose latest five-reel picture, "Be My Wife," is to be released by Goldwyn, is preparing to make an elaborate burlesque of "The Three Musketeers."

Polly Moran, the "Sheriff Nell" of the Mack Sennett comedies, will appear in person this week at the Bowdoin Square Theatre, Boston. Miss Moran has entered the vaudeville field.

There are more than \$1,000,000 worth of rental props in the stocks of Los Angeles merchants, according to George C. Shryer, technical director of the Oliver Morosco Productions.

Claude Gillingwater, one of "The Three Wise Fools," has an important role with Jackie Coogan in "My Boy." Gillingwater appears with Mary Pickford in "Little Lord Fauntleroy."

Irene Rich, who has the leading feminine role in "The Invisible Power," has after only three years established herself among the foremost women of the screen. She began as an extra.

"The Little Minister," the Paramount screen version of the famous play with Betty Compson, George Hackathorne and Nigel Barrie in the cast, is nearly completed. Penrhyn Stanlaws is the director.

Basil King, who is now at the Goldwyn studio in conference about a new screen story, has written three books within the past year. His latest novel, "The Dust Flower," is being published serially.

William Farnum returned from Europe last week on board the Aquitania, having been away on his first vacation in twenty-five years. He is soon to begin work on a picture to be directed by Herbert Brenon.

The Douglas Fairbanks' film, the "Three Musketeers" drew 40,000 people to the Columbia Theatre, Washington, D. C., last week. The crowds were so enormous that the manager was forced to call the police reserves.

It takes Lon Chaney three hours to make up for one of his two roles in "The Octave of Claudius," by Barry Pain—the role of the hunchback. Jacqueline Logan, the "Follies" beauty, plays opposite him. Wallace Worsley is directing.

The Associated International Pictures, Inc., has been formed, and has its offices at 6 East 39th St. of this city. The company was formed for the distribution of the foreign and domestic independent film companies.

George E. Redman, the managing director of the Artistic Films, Ltd., of London, is in New York, with headquarters at the Hotel Martinique. He is in New York on business connected with the distribution of his films in this country.

M. J. Connolly, casting director for the International Film Service Company, 2478 Second Ave., has recently adopted a six months' old baby, Susan Borst, whose mother died shortly after her birth. The Connollys have, as well, a nine-year-old boy.

Jack Holt's first starring picture is "The Call of the North." Opposite the star will be Madge Bellamy, who played with Hobart Bosworth in "The Cup of Life," opposite Douglas MacLean in "Passin' Thru," and

with William Gillette (on stage) in "Dear Brutus."

The Burton Holmes Photo-Stories of Travel begin here early in November, and his five Travelogues will be given, one subject each week, in the following order: "Mexico," "Classic Japan," "Inspecting the Philippines," "Going Abroad at Home" and "Around the World."

Lon Chaney's newest production, entitled "The Mask," is in the process of completion at the Universal studios, Universal City. Supporting the star is Irene Rich, Spotswood Alken, Herbert Standing and little Stanley Goethals who was featured in "Out-side."

Last Saturday found Wanda Hawley the guest of honor at a ball given in her honor by leading citizens of Santa Barbara, Calif. Hundreds of people from the exclusive Montecito colony came out to meet the Realtor star who led the Grand March with the Mayor of Santa Barbara.

Ethel Clayton announces that she will go abroad at the conclusion of her present contract and study pantomime in Paris. Others who are contemplating changes include Lowell Sherman, who has left picture temporarily to play the role of a villain in A. H. Wood's new play, "The Reckoning."

Virginia Lee, chosen by H. C. Christie, and the most beautiful girl in Atlantic City, is the same Virginia Lee whose beauty is known to the stage. She is appearing as the star in "The Road to Arcady," the first of a series of social dramas to be produced by the J. W. Film Corp.

Asta Nielsen, the Danish tragedienne, is to appear in the motion picture adaption of "Hamlet," which is to be presented at the Lexington Theatre, Monday, Nov. 7th, with Nielsen in the title role. In connection with the picture, special recitations from Shakespeare's piece will be given.

Marjorie Daw has been engaged by Marshall Neilan to portray the role of Margaret Schofield in Booth Tarkington's "Penrod." Wesley Barry will play the title role, and the supporting cast includes Tully Marshall, Claire McDowell, George Dromgold and Johnny Herron, brother of the late Bobby.

ANNOUNCEMENT

GRAND OPENING

Saturday, October 29th

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Sid Unger, Theatrical Mgr.

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Five directors start work next week at Realart in new productions. Chester M. Franklin will wield the megaphone over Bebe Daniels while Frank Urson, Maurice Campbell, Thomas Heffron and William D. Taylor are to direct, respectively, Mary Miles Minter, Constance Binney, Wanda Hawley and May McAvoy. These are repeat assignments as the directors named have just finished photoplays with the same stellar players.



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BOOKLET UPON REQUEST

STEIN'S MAKE-UP

October 26, 1921

ORCHESTRA NEWS

LOPEZ AT PENNSYLVANIA

Vincent Lopez and his orchestra opened at the Hotel Pennsylvania on Monday night of this week. The organization scored a decided hit and will doubtless remain at the big hotel during the winter.

Lopez, who closed with the Pat Rooney show "Love Birds" recently, has since then been playing a number of special engagements.

GIRLS BAND AT BLUEBIRD

George W. Smith, the concert manager, has a recently formed jazz band which is composed entirely of girls. The orchestra is playing at the Bluebird Restaurant, No. 210 West 42nd Street. The act is billed as the "Six Queens of Syncopation."

RAPPAPOAT AT ROYAL

Barney Rappaport and orchestra are now at the Pavilion Royal, playing under the direction of Paul Whiteman and under Rappaport's leadership. Mr. Rappaport hails from New Haven and was at the Yankee Division Club in that town.

AL JOCKERS AT LITTLE CLUB

Al Jockers and orchestra will open at the Little Club, Thursday, succeeding Jack Shildkret and his orchestra who left to go to the Ted Lewis Club.

REISMAN AT RITZ-CARLETON

Leo Reisman, late of Boston, will open this week as musical director at the afternoon tea session at the Ritz-Carleton.

SAMUELS MAKING RECORDS

Joe Samuels and his Jazz Band journeyed to Montreal last week, where they made some records for the Berliner Gramophone Company. American numbers were recorded exclusively by the combination which is the same that records for the Okeh in this country.

PIEATI AT THE CHALET

Otto Pieati is now leading a combination orchestra at the Chalet, Long Island City. Mr. Pieati was formerly musical director at Keeney's Theatre, Brooklyn.

LOUISIANA 5 AT SOMERS GARDEN

The re-united Original Louisiana Five have opened at Somers Garden, Brooklyn, and are playing under the leadership of Anton Lada.

WAYBURN ORCHESTRA BOOKED

Ned Wayburn's Ladies' Orchestra is now playing at the Pre-Catelan. This is the orchestra that closed recently in Wayburn's show.

LEO ZORN AT JOHN'S

Leo Zorn and orchestra have opened at John's Restaurant, formerly called Peter's, on lower Amsterdam Avenue.

HARRIS AT THE PIERRE

Jack Harris and his Club De Vingt Orchestra opened at the new Restaurant Pierre, on Park Avenue.

NATIONAL SOCIETY SIGNS

The National Society Orchestra under the leadership of George J. L. Kopp has signed to play at all of the affairs of the Prospect Club, an organization composed of professional people only. The orchestra will play at the first of the affairs at Colonial Mansion, Nov. 12.

BLOOM WITH DURANTE

Benny Bloom, well-known cornetist, has joined Jimmy Durante's orchestra now playing at the Alamo. His addition to the orchestra is expected to help it materially in their making of phonograph records, for which they recently contracted with a large firm.

BETANCORT AT ST. NICHOLAS

Louis Betancort and his Marimba Band are now at the St. Nicholas Dancing Carnival assisting Joe Woodard, musical director of the resort, with whose band the Marimba combination will alternate.

REGENBOGERT AT CELESTIAL

Louis Regenbogert and his orchestra have opened at the Celestial, Chinese restaurant, in Harlem. This place has always had a reputation based on its excellent dance music.

LIEBEFELD AT MARY ELIZABETH

Daniel Liebefeld is now leading his orchestra at the Mary Elizabeth. Mr. Liebefeld was formerly at the Hotel Astor.

CARLTON FOUR CLOSING

The Carlton Four will leave the "Big Jamboree" at the Casino in Brooklyn, Saturday night.

SPECHT GOING TO DETROIT

Paul Specht, formerly musical director at the Alamo and Ambassador Hotels, Atlantic City, has signed a one-year contract with a large dance palace in Detroit, opening there this week. The orchestra was very popular while at the seaside resort.

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New York, October 26th, 1921.

MR. AND MRS. PERFORMER:

Last Sunday night I went to the New York Hippodrome where JOHN McCORMACK was giving a concert. Talk about your enthusiastic audiences! He sang a cycle of songs which were all wonderfully received.

He closed his program with "LITTLE TOWN IN THE OULD COUNTY DOWN," whereupon the audience arose in a body, rushed the aisles up to the stage and fairly carried him off his feet.

If you want to hear this treat, attend Mr. McCormack's next concert at the New York Hippodrome, Sunday evening, October 30th, when he will again render "LITTLE TOWN IN THE OULD COUNTY DOWN."

In all sincerity,

Very truly yours,

CRAIG CAMPBELL

DISTINGUISHED AMERICAN TENOR

ASSISTED BY

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PLAYING B. F. KEITH'S PALACE THEATRE, NEW YORK, NEXT WEEK, OCT. 31

JERRY MOORE

Pianist with BABE LA TOUR formerly with EDDIE LEONARD

Direction of ABE FEINBERG

October 26, 1921

THE NEW YORK CLIPPER

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(Continued from page 25)

GALESBURG

Orpheum (First Half)—Orville Stamm—Henry Catalano & Co. (Second Half)—Nippon Duo—Maureen Englin—Steed's Septette.

GRAND ISLAND, NEB.

Majestic—Nora & Sidney Kellogg—Duel & Spanish Goldinis.

JOLIET

Orpheum (First Half)—Harry Watkins—Cook & Vernon—"Melo Danse." (Second Half)—The Hennings—Jack Lee—Phina & Co.

KANSAS CITY

Globe (First Half)—Watsika & Understudy—Ed. J. Moore—Anna Eva Fay—Infield & Noblet. (Second Half)—Swift & Daley—Anna Eva Fay—Engie & Marshall.

KENOSHA, WIS.

Virginian—Lucas & Inez—Kale & Indetta—Bell & Belgrave—Moran & Clegg—Peggy Reat & Bro.—Robbins Family—Noel Lester & Co.

MADISON

Orpheum (First Half)—Hufford & Craven—Seven Little Sweethearts—Chabot & Tortini—Dan Sherman & Co. (Second Half)—Swan & Petty Reat & Bros.—Laura Pierpont & Her Players—Zelaya.

LINCOLN, NEB.

Liberty (First Half)—Frank & Gracie De Mont—Billy Aloha & Girlie—Kavanaugh & Everett Revue—Curt Galloway—Willie Hale & Bro. (Second Half)—Tyler & St. Clair—Knight & Sawtelle—Hal Johnson & Co.—Marcell Hardie—Raffin's Monkeys.

OMAHA, NEB.

Empress (First Half)—Tyler & St. Clair—Hal Johnson & Co.—Newport Stirk Trio—Raffin's Monkeys. (Second Half)—Three Moran Sisters—Saxon & Farrell—Hedley Trio.

OKMULGEE, OKLA.

Orpheum (Second Half)—The Stanleys—Rosa Valdya—Holmes & Holliston—Hughes & Debrow—Maud Ellett & Co.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Howard Nichols—Hollins Sisters—Ruffles—Craig & Catto—Who's My Wife.

PEORIA

Orpheum (First Half)—The Hennings—Howard & Jean Chase Co.—Fox & Conrad—Phina & Co. (Second Half)—Maxwell Quintette—Lee & Cranston—Ned Norworth & Co.—Wills, Gilbert & Co.

QUINCY

Orpheum (First Half)—Nippon Duo—Maureen Englin—Steed's Septette. (Second Half)—Orville Stamm—Henry Catalano & Co.

ST. LOUIS

Grand Opera House—Ford & Price—Goetz & Duffy—King & Hackley—Gibson Sisters—Mellon & Kenn—The Question—Harry Ellis—Knapp & Corneilla—Hanson & Burton Sisters.

Columbia (First Half)—Claymo—Three Buddies—Harry Mason & Co.—Marston & Manley—Merlin's Canines. (Second Half)—Frank & Clara Latour—Marion Gibney—Harry Holden & Co.

SALINA, KANS.

Grand (First Half)—Kurt & Edith Kuehn—Cook & Hamilton—Maude Ellett & Co. (Second Half)—Fries & Wilson—Mildred Millard & Co.—Lynne & Loraye—Jack Gregory & Co.

ST. JOE

Crystal (First Half)—Hughes & Debrow—Swift & Daley—Engle & Marshall. (Second Half)—Frank & Gracie De Mont—Billy Aloha & Girlie—Curt Galloway—Willie Hale & Bro.

SIOUX FALLS, S. D.

Orpheum (First Half)—Billy Doss Revue—Saxon & Farrell—Hedley Trio. (Second Half)—Valentine & Bell—Tillyou & Rogers—Great Howard—Corinne & Co.

SOUTH BEND

Orpheum (First Half)—Jack & Jessie Gibson—Hill & Crest—Daval & Symonds—The Cotton Pickers—Luhn & Dreis—Ely. (Second Half)—Ed & Birdie Conrad—Wilfred Clark—Kellam & O'Dare.

SPRINGFIELD

Majestic (First Half)—Blanche Sherwood & Bro.—Hugh Johnston—Leroy & Mabel Hart—The New Leader—Bense & Baird—Tarzan. (Second Half)—Kenny, Mason & Scholl—Buddy Walton—Nelson & Madison—Billie Gerber Revue—Al Raymond—Crandall's Brazilian Circus.

SIoux CITY

Orpheum (First Half)—Scanlon, Denno Bros. & Scanlon—Flanagan & Morrison—Corrine & Co.—Carson & Willard. (Second Half)—Billy Doss Revue—Frank Farron—Sarah Padden & Co.—Rockwell & Fox—Clairmont Bros.

ROCKFORD

Palace (First Half)—Swan & Swan—Petty Reat & Bros.—Laura Pierpont & Her Players—Zelaya. (Second Half)—Hufford & Craven—Seven Little Sweethearts—Chabot & Tortini—Dan Sherman & Co.

TERRE HAUTE

Hippodrome—Jap—Hall & Dexter—The Minstrel Monarchs—Miss Claire Vincent—Frank Gardner & Co.—Jack Osterman—Rosa King Trio.

TULSA, OKLA.

Orpheum (Last Half)—Howard Nichols—Hollins Sisters—Down Yonder—Craig & Catto—Ruffles.

TOPEKA, KANS.

Novelty (First Half)—Violet & Charles—Lynne & Loraye—Mildred Millard & Co.—Fries & Wilson—Jack Gregory & Co. (Second Half)—Watsika & Understudy—E. J. Moore—Infield & Noblet.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Lockhart & Laddie—Melroy

Sisters—Manners & Lowry—Jimmy Lyons—Bernice La Bar & Beaux—L. Wolfe Gilbert & Co.—Jewel's Mannikins. (Second Half)—Swain's Cats & Rats—Henri Sisters—Bryant & Stewart—Eight Lunatic Chinks—L. Wolfe Gilbert & Co.—Seven Brown Girls.

American (First Half)—Swain's Cats & Rats—Melville & Stetson—Wels Trio—Sam Liebert & Co.—Wood Sisters & Foley—American Comedy Four—The Norvellos—Myrtle Boland. (Second Half)—Fred's Pigs—Ellis & Clark—The Larconians—Babe La Tour & Co.—Bernice La Bar & Beaux—Three Kenna Sisters—Poor Jim—Peck & Parsons.

Victoria (First Half)—Fred's Pigs—Manning & Hall—Marriage vs. Divorce—Eugene Emmett—Turner Bros. (Second Half)—Jean & Valjean—Melville & Stetson—Sam Liebert & Co.—Uber & Carleton—Tollman Revue.

Lincoln Square (First Half)—Geo. & Lily Garden—The McNaughtons—Frank Cornell & Co.—Hart, Wagner & Eltis—Mme. Rialta & Co. (Second Half)—Louis Stone & Co.—Eugene Emmett—Howard, Martelle & Co.—Fero & Coulter—Three Ban Joys.

Greeley Square (First Half)—Stanley & Elva—Gordon Duo—Hodge & Lowell—Poor Old Jim—Walter Kaufman—St. Clair, Ivins & Co. (Second Half)—Cowboy Williams—Daisy—Myrtle Boland—McIntyre & Halcomb—Marriage vs. Divorce—Moley & O'Brien—The Norvellos.

Baloney (First Half)—Les Arados—Ellis & Clark—Uber Carleton—Let's Go—Weber & Elliott—Prevost & Goelet. (Second Half)—Gere & Delaney—Gordon Duo—Manning & Hall—Josie Flynn & Co.—Walter Kaufman—Fred & Al Smith.

National (First Half)—The Larconians—Harvey & Stifter—Eddie Heron & Co.—Philbrick & De Voe—Tollman Revue. (Second Half)—Turner Bros.—Harry Gilbert—Hills, Willard & Co.—American Comedy Four—Wood Sisters & Foley.

Orpheum (First Half)—Cowboy Williams & Daisy—La Rose & Adams—Howard, Martelle & Co.—Eddie Cassidy—C. Wesley, Johnson & Co. (Second Half)—Stanley & Elva—Henderson & Halliday—Put & Take—Philbrick & De Voe—Jewel's Manikins.

Boulevard (First Half)—Gordon & Kenny—Rose Garden—Josie Flynn & Co.—Tom Mahoney—Fred & Al Smith. (Second Half)—Burrell Bros.—The McNaughtons—Frank Cornell & Co.—Hart, Wagner & Eltis—Jackson, Taylor Trio.

Avenue B (First Half)—Adolpho—Craddock & Shadney—Race & Edge—Phil, Adams & Co. (Second Half)—Prevost & Goelet—Four Ushers—Holden & Herron—Colin's Dancers.

BROOKLYN

Metropolitan (First Half)—Jean & Valjean—Three Kenna Sisters—Betty, Wake Up—Fero & Coulter—Seven Brown Girls. (Second Half)—Gordon & Kenny—Hodge & Lowell—A Week from Today—Arthur Dragon—Russo, Ties & Russo.

Fulton (First Half)—Louis Stone & Co.—Henri Sisters—Harvey De Vora Trio—McIntyre & Halcomb. (Second Half)—Geo. & Lily Garden—La Rose & Adams—Let's Go—Tom Mahoney—St. Clair Twins & Co.

Palace (First Half)—Busse's Dogs—Holden & Herron—Jackson Taylor Trio—Texas Comedy Four. (Second Half)—Harry Bentell—Phil, Adams & Co.—Race & Edge—Weiss Troupe.

Warwick (First Half)—Carleton & Mack—Brennan & Hurley—The New Matron—Four Ushers—Quintette Hughes & Co. (Second Half)—Allen & Jones—Norton & Wilson—Eddie Heron & Co.—Brady & Mahoney—Wheeler Trio.

BALTIMORE

Faber Bros.—Fiske & Fallon—Douglas, Flint & Co.—Lambert & Fish—Kalaluh's Hawaiians.

BOSTON

(First Half)—Stanley & Winthrop—Jack & Eva Arnold—Martha Hamilton & Co.—Ferguson & Sutherland—Fascination. (Second Half)—King & Cody—Robinson & Pierce—Cantor's Minstrels—Mack & Dean—Marco & Co.

SPRINGFIELD

(First Half)—Hurley & Hurley—Fred La Reine & Co.—Mahoney & Cecil—Pearl, Abbott & Co.—Monte & Lyons. (Second Half)—Sutter & Dell—Gene & Minette—Nelson & Barry Boys—Henshaw & Avery—Jack Martin Trio.

LONDON, CANADA

(First Half)—Rita Shirley—Grace Cameron & Co.—Melody Festival. (Second Half)—Beulah Pearl—Gillen & Mulcahy—Danny.

WINDSOR

(First Half)—Beulah Pearl—Gillen & Mulcahy—Danny. (Second Half)—Rita Shirley—Grace Cameron & Co.—Melody Festival.

BUFFALO

(First Half)—The Perretos—Johnson Bros. & Johnson—The Chattle—Wm. Dick—Downing & Bunn Sisters.

HOLYOKE

(First Half)—Three Ban Joys—Harry Gilbert—Bella Willard & Co.—Peck & Parsons—Toby & Girls. (Second Half)—Lockhart & Laddie—Jerome & France.

HOBOKEN

(First Half)—Gere & Delaney—Maxon & Morris—Cupid's Close Ups—Brady & Mahoney—Resista

(Second Half)—The Arosmiths—Melroy Sisters—La Folette & Co.—Jimmy Lyons—C. Wesley Johnson & Co.

WASHINGTON

Preston & Isabel—Boyd & King—Douglas Flint & Co.—Foley & O'Neill—Kalaluh's Hawaiians.

PROVIDENCE

(First Half)—Sutter & Dell—Gene & Minette—Nelson & Barry Boys—Henshaw & Avery—Jack Martin Trio. (Second Half)—Hurley & Hurley—Mahoney & Cecil—Pearl, Abbott & Co.—Monte & Lyons—Fred La Reine & Co.

MONTREAL

Lyndall, Laurel & Co.—Conne & Albert—Straight—Raoul Whitehead—Jim & Irene Marlin.

TORONTO

Hal Stryker—Anger & Adelon—Burke & Burke—Walter, Hopkins & Churchill—Brava, Michilina & Co.

OTTAWA

Manikin—Reeder & Armstrong—J. K. Emmett & Co.—Mumford & Stanley—Virginia Belles.

SHUBERT VAUDEVILLE

NEW YORK

Winter Garden—Ceil Lean & Cleo Mayfield—Mason & Keeler—Belle Story—Olga Mishka & Co.—Holt & Rosedale—Vardon & Perry—Wilson & Larson—the Pickfords—Arco Brothers.

FORTY-FOURTH STREET

Lucy Gillette—Go Get 'Em Rogers—Walter Weems—Charles F. Aldrich—Three Chums—The Yellow Ticket—Callahan & Bliss—Marie Lo.

BOSTON

Majestic—Roganny Troupe—Ernest Evans & Girls—Dickinson & Deagle—Jas. Barton & Co.—Brenk's Horse—Frank Jerome—Bert Hanlon—Pederson Bros.—Cecil Cunningham.

NEWARK

Rialto—Whipple-Huston & Co.—Dolly Connolly—Clark & Verdi—Frank Fay—Rigoletto Bros.—Hetty King—Talan & Newall—Jack Strouse—Ernestine Myers & Co.

BROOKLYN

Shubert-Crescent—Jolly Johnny Jones—Rome & Cullen—Joe Jackson—Vine & Temple—Bert Earl & Girls—Ziegler Sisters—Rath Bros.—Buddy Doyle—Jimmy Hussey & Co.

PHILADELPHIA

Chestnut Street O. H.—Lew Fields & Co.—McConnell & Simpson—Fred Allen—Yvette—Joe Fanton & Co.—A. Robins—Seven Blue Devils—Moseman & Vance.

WASHINGTON

Shubert-Belasco—Nonette—Georgie Price—Clark & Arcaro—Illegal & Moore—Donald Sisters—Alfred Naess & Co.—Jack McKay—Jack Conway & Co.—Myra Darrell.

BOSTON

Pittsburgh—Sam S. Shubert—Ben Linn—Forde & Rice—Kajiyama—Ethel Davis—Torino & Co.—Olympia Devalls & Co.—Sensation Togo—Lila Hoffman—Mari Dressler & Company.

CLEVELAND

Euclid Ave. O. H.—Bert Shepard—Hattie Alt-hoff & Co.—Lipinski's Dogs—Milo?—Nora Bayes—Klein Bros.—"In Argentina"—Bob Nelson.

DETROIT

Detroit O. H.—Everest's Monks—Harris & Santley—Novelle Bros.—Harry Hines—Leona La Mar—Masters & Kraft—Mile Codee—Chas. Richman & Co.—Marguerite Farrell.

CHICAGO

Apollo—Monroe Fisher Revue—Billy McDermott—The Glories—Al Sexton & Girls—Nip & Fletcher—Sailor Reilly—Harper & Blanks—Belge Duo—Robinson's Elephants—Mr. and Mrs. Mel-Burn.

DAYTON

Liberty—Krema Bros.—Harrah & Rubin—Frances Renault—Libby & Sparrow—Bernard & Townes—Walter Brower—Selma Braatz—Ryan & Lee.

ORPHEUM WINS TICKET CASE

SAN FRANCISCO, Oct. 24.—The Orpheum Theatre was upheld in its action in refusing admission to holders of tickets bought from speculators, by the decision of Justice Frank T. Desai in the suits brought last year by two purchasers of tickets from Richard Quarg, an old time spec, who were not allowed to enter the theatre. The plaintiffs in the two cases were Amos Seaman and Jeannette Park. This decision vindicates the Orpheum management's determination to refuse to honor tickets purchased from scalpers.

FOR RENT

ON AND AFTER NOV. 1, 1921

JEFFERSON THEATRE

FORMERLY THE BUCKINGHAM LOUISVILLE, KY.

WHALEN BROTHERS

LOUISVILLE, KY.

Attractions at City Theatres

R. P. Keith's PALACE

Broadway and 6th St.
Mat. Daily at 3 P. M.
25, 30 and 75c. Every
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PRE-EMINENT

INTERNATIONAL ENTERTAINMENT

All Star Programme

COHAN Theatre, B'way and 43d St.
Evs. 8:30; Mats. Wed. & Sat.

Charles Dillingham presents

ALLAN POLLOCK

with JANET BEECHER

and a Capable Cast in Clemence Dane's

"A BILL OF DIVORCEMENT"

BELASCO

W. 44 St. B'way. 8:15
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"Perfection in the theatre." Herald.

DAVID BELASCO PRESENTS

DAVID WARFIELD IN THE RETURN OF PETER GRIMM

OLYMPIC 14th Street,
Near 3d Ave.

HARUM SCARUM

Next Week—PUSS PUSS

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway

JAZZ BABIES

Next Week—BEAUTY REVIEW

Empire Theatre Ralph Avenue and Broadway

SUGAR PLUMS

Next Week—BILLY WATSON

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves' Beauty Show—Miners' Bronx, New York, 24-29; Orpheum, Paterson, 31-Nov. 5.
 Abe Reynolds Revue—Bastable, Syracuse, 25-26; Colonial, Utica, 27-29; Empire, Albany, 31-Nov. 5.
 A Whirl of Gayety—Gayety, Montreal, Can., 24-29; Gayety, Buffalo, 31-Nov. 5.
 Billy Watson Show—Hurtig & Seamon's, New York, 24-29; Empire, Brooklyn, 31-Nov. 5.
 Big Jamboree—Palace, Baltimore, 24-29; Gayety, Washington, 31-Nov. 5.
 Bits of Broadway—Gayety, Washington, 24-29; Gayety, Pittsburgh, 31-Nov. 5.
 Bon Ton Girls—Empire, Newark, 24-29; Casino, Philadelphia, 31-Nov. 5.
 Big Wonder Show—Majestic, Jersey City, 24-29; Stamford, Ct., 31; Bridgeport, Nov. 1-2; Worcester, Mass., 3-5.
 Cuddle Up—Columbia, Chicago, 24-29; Berchell, Des Moines, Iowa, 30-Nov. 1.
 Dave Marion Show—Gayety, Omaha, 24-29; Gayety, Kansas City, 31-Nov. 5.
 Frank Finney Revue—Casino, Brooklyn, 24-29; open 31-Nov. 5; Palace, Baltimore, 7-12.
 Flashlights of 1922—Star, Cleveland, 24-29; Empire, Toledo, 31-Nov. 5.
 Follies of the Day—Empire, Toledo, O., 24-29; Lyric, Dayton, 31-Nov. 5.
 Folly Town—Star & Garter, Chicago, 24-29; Gayety, Detroit, 31-Nov. 5.
 Greenwich Village Revue—Gayety, Boston, 24-29; Grand, Hartford, Ct., 31-Nov. 5.
 Garden of Frolics—Gayety, Toronto, Ont., 24-29; Gayety, Montreal, Can., 31-Nov. 5.
 Girls de Looks—Gayety, Buffalo, 24-29; Gayety, Rochester, 31-Nov. 5.
 Harvest Time—open 24-29; Palace, Baltimore, 31-Nov. 5.
 Hello 1922—Columbia, New York, 24-29; Casino, Brooklyn, 31-Nov. 5.
 Jingie Jingle—open 24-29; Empire, Providence, 31-Nov. 5.
 Jack Singer's Big Show—Olympic, Cincinnati, 24-29; Columbia, Chicago, 31-Nov. 5.
 Knick Knack—Gayety, Kansas City, 24-29; open 31-Nov. 5; Gayety, St. Louis, 7-12.
 Keep Smiling—Casino, Boston, 24-29; Columbia, New York, 31-Nov. 5.
 Lew Kelly Shows—open 24-29; Star, Cleveland, 31-Nov. 5.
 Mollie William Show—open 24-29; Gayety, St. Louis, 31-Nov. 5.
 Maids of America—Gayety, St. Louis, 24-29; Star and Garter, Chicago, 31-Nov. 5.
 Odds and Ends—Gayety, Rochester, 24-29;

Bastable, Syracuse, 31-Nov. 2; Colonial, Utica, 3-5.
 Peek-a-Boo—Orpheum, Paterson, 24-29; Majestic, Jersey City, N. J., 31-Nov. 5.
 Rose Sydell's London Belles—Grand, Hartford, Conn., 24-29; Hyperion, New Haven, 31-Nov. 5.
 Strolling Players—Hyperion, New Haven, 24-29; Miner's Bronx, New York, 31-Nov. 5.
 Step Lively Girls—Gayety, Pittsburgh, 24-29; open 31-Nov. 5; Star, Cleveland, 7-12.
 Sam Howe's New Show—Lyric, Dayton, 24-29; Olympic, Cincinnati, 31-Nov. 5.
 Sporting Widows—Gayety, Detroit, 24-29; Gayety, Toronto, Ont., 31-Nov. 5.
 Sugar Plums—Empire, Brooklyn, 24-29; Empire, Newark, 31-Nov. 5.
 Twinkle Toes—Empire, Providence, 24-29; Casino, Boston, 31-Nov. 5.
 Town Scandals—Empire, Albany, 24-29; Gayety, Boston, 31-Nov. 5.
 Tit-for-Tat—Casino, Philadelphia, 24-29; Hurtig & Seamon's, New York, 31-Nov. 5.
 World of Frolics—open 24-29; Gayety, Omaha, 31-Nov. 5.

AMERICAN CIRCUIT

All Jazz Revue—open 24-29; Gayety, Minneapolis, 31-Nov. 5.
 Baby Bears—Gayety, Minneapolis, 24-29; open, 31-Nov. 5; Gayety, Milwaukee, 7-12.
 Bathing Beauties—Park, Indianapolis, 24-29; Gayety, Louisville, 31-Nov. 5.
 Beauty Revue—Howard, Boston, 24-29; open 31-Nov. 2; Fall River, 3-5.
 Broadway Scandals—Garrison, St. Louis, 24-29; Century, Kansas City, 31-Nov. 5.
 Chick Chick—Star, Brooklyn, 24-29; Empire, Hoboken, 31-Nov. 5.
 Cabaret Girls—Hoboken, 24-29; Cohen's, Newburg, 31-Nov. 2; Cohen's, Poughkeepsie, 3-5.
 Dixon's Big Revue—Wilkes-Barre, 24-26; Scranton, 27-29; Norwich, N. Y., 31; Amsterdam, Nov. 1; Gloversville, 2; Van Curler, Schenectady, 3-5.
 French Frolics—Haymarket, Chicago, 24-29; Park, Indianapolis, 31-Nov. 5.
 Follies of New York—Gayety, Milwaukee, 24-29; Haymarket, Chicago, 31-Nov. 5.
 Grown-Up Babies—Bijou, Philadelphia, 24-29; Wilkes-Barre, 31-Nov. 2; Scranton, 3-5.
 Girls from Joyland—Century, Kansas City, 24-29; open, 31-Nov. 5; Gayety, Minneapolis, 7-12.
 Harum Scarum—Olympic, New York, 24-29; Star, Brooklyn, 31-Nov. 5.
 Hurly Burly—Cohen's, Newburg, N. Y., 24-26; Cohen's, Poughkeepsie, 27-29; Plaza, Springfield, Mass., 31-Nov. 5.
 Jazz Babes—Gayety, Brooklyn, 24-29; Bijou, Philadelphia, 31-Nov. 5.

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Lid Lifters—open 24-29; Gayety, Milwaukee, 31-Nov. 5.
 Little Bo-Peep—Empire, Cleveland, 24-29; Academy, Pittsburgh, 31-Nov. 5.
 Lena Daly and Her Kandy Kids—Gayety, Baltimore, 24-29; Capitol, Washington, 31-Nov. 5.
 Mischief Makers—Empress, Cincinnati, 24-29; Lyceum, Columbus, 31-Nov. 5.
 Monte Carlo Girls—Lyceum, Columbus, 24-29; Empire, Cleveland, 31-Nov. 5.
 Miss New York Jr.—Penn Circuit, 24-29; Gayety, Baltimore, 31-Nov. 5.
 Parisian Flirts—Gloversville, 26; Van Curler, Schenectady, 27-29; Elmira, N. Y., 31; Binghamton, Nov. 1-2; Oswego, 3; Niagara Falls, 4-5.
 Passing Revue—Binghamton, 25-26; Oswego, 27; Niagara Falls, 28-29; Academy, Buffalo, 31-Nov. 5.
 Pace Makers—Academy, Buffalo, 24-29; Avenue, Detroit, 31-Nov. 5.
 Pell Mell—Avenue, Detroit, 24-29; Englewood, Chicago, 31-Nov. 5.
 Pussy-Puss—Reading, 26; Trenton, 28-29; Olympic, New York, 31-Nov. 5.
 Record Breakers—Gayety, Louisville, 24-29; Empress, Cincinnati, 31-Nov. 5.
 Some Show—Englewood, Chicago, 24-29; Garrison, St. Louis, 31-Nov. 5.
 Sweet Sweetie Girls—Capitol, Washington, 24-29; open 31-Nov. 5; Allentown, Pa., 7; Easton, 8; Reading, 9; Trenton, N. J., 11-12.
 Social Follies—Plaza, Springfield, Mass., 24-29; Howard, Boston, 31-Nov. 5.
 Ting-a-Ling—open 24-29; Allentown, 31-Nov. 1; Reading, Nov. 2; Trenton, 4-5.
 Whirl of Girls—Open 24-26; Fall River, 27-29; Gayety, Brooklyn, 31-Nov. 5.
 Whirl of Mirth—Academy, Pittsburgh, 24-29; Penn Circuit, 31-Nov. 5.

MME. DESTINN ARRIVES

Mme. Emma Destinn, former soprano of the Metropolitan Opera Company, arrived yesterday on the French liner *Savoie* to make a tour of the large cities from New York to the Pacific Coast, which will include forty concerts. The prima donna looked much thinner than when she was here a year ago, and said she had been summering at her Chateau in Czechoslovakia. She was accompanied by Georges Lapeyre, her accompanist.

Mrs. Jeanie Fletcher, a dramatic soprano from Edinburgh, arrived on the Anchor liner *Cameronia* to make a concert tour through the United States and Canada.

Arthur Rubenstein, the pianist, arrived on the Cunarder *Caronia* for a concert tour of the United States. He gave a concert on the ship Thursday night for the benefit of the American and British Seamen's funds.

REPLACES HELEN GIBSON

Percy Judah has replaced Helen Gibson in the vaudeville act of Ed Johnson and Eddie Fox. The act will open on the Pan-Pacific Time in Minneapolis next Sunday.

CHANGES IN "HARVEST TIME"

Lydia Jopsy closed with "Harvest Time" at the Empire, Brooklyn, last Saturday night. Mazette and Lewis, a dancing act, will close with the show in Baltimore next week. Margie Carson will take Miss Jopsy's place, opening in Baltimore next week.

Betty Gardner has been placed with "Marriage vs. Divorce," a new act.

LETTER LIST

GENTLEMEN	Murphy, Francis
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Bullington, I. N.	Law, Bernice
Clinton, Howard	Luker, Eleanor
Cornalla, Walter	Merrill, Virginia
Chapman & Ring	Miller, Alma
Digby, Arthur	McComb, Mac
Davis, Lester	Moffatt, Miss
Downs, Billy	Mack, Anna
Devlin, Joe	Moore, Ruth
Deming, Arthur	Morrisssey, Anna
Fisher, Rob.	Mahoney, Jeanette
Fulton, Jack	Vernon, Walter
Gale, Arthur	Wainwright, Wm.
Gallitski, John W.	Wenner, Samuel
Harris, W. B.	Walling, Richard
Hill, Joe M.	Welles, Mrs. Geo. H.
Hackett, Norman	Wheeler, Hazel A.
Holtzman, Harold	Wise, Mrs. C.
Hillman, F. P.	Burkhardt, Miss
Howard, G.	Brown, Helen
Harvey, Harry	Burky, Laura
Jewett, Eric	Beranger, Dolly
Kearney, Jack	Cantor, Rosa
Klar, Adolph	Colligan, Nellie
Kohb, J. W.	Costello, Inez
Keltner, The	Carson, Mrs.
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Lee, John F.	Costello, Adjie
Lewis, Jas. C.	Chadwick, Una
Lorenz, Bert	Damsel, Mrs.
Lloyd, Richard	Frank
Miller, Fred P.	Doberly, Marie
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